

THE SAN FRANCISCO

BAY GUARDIAN

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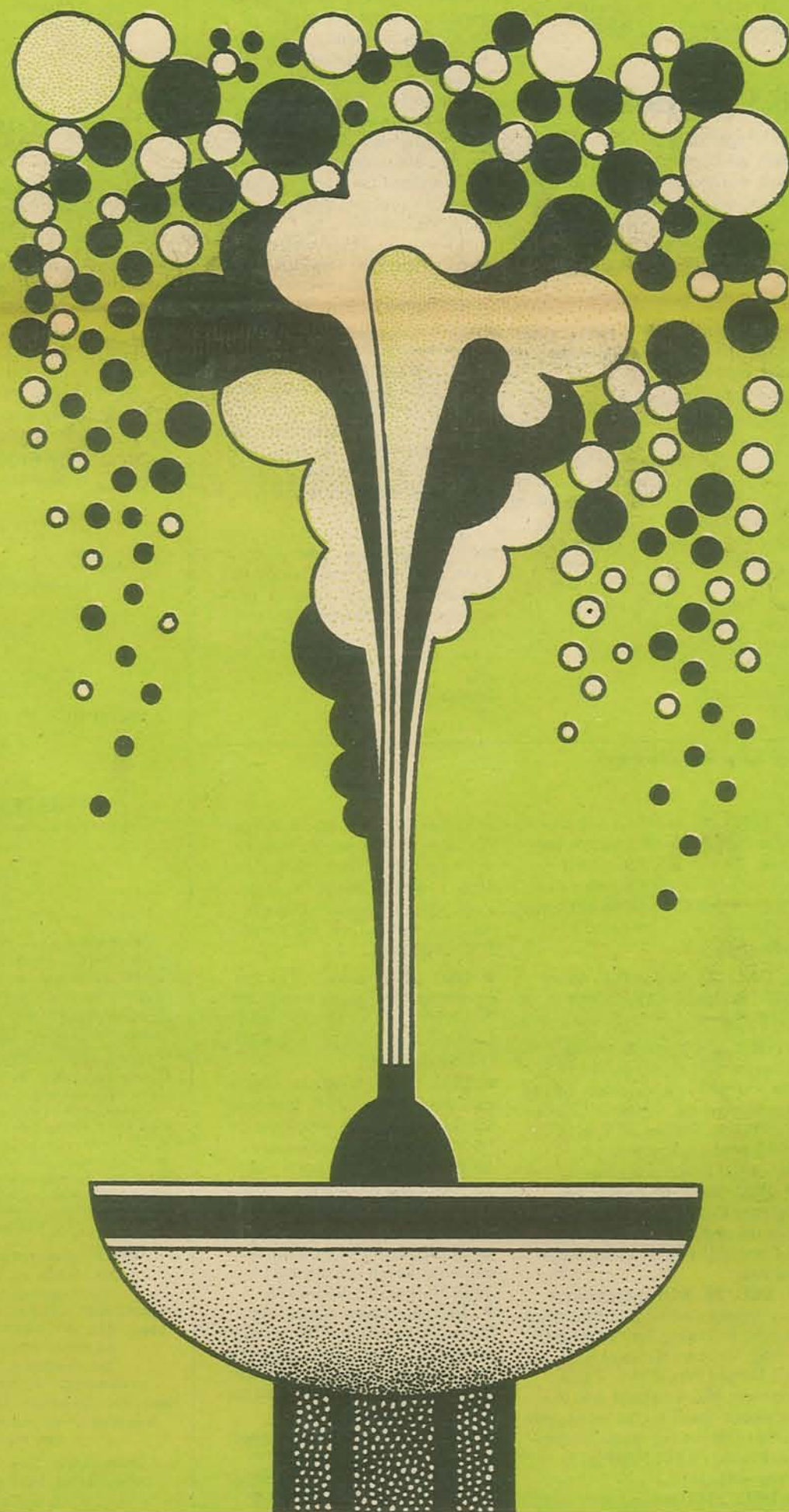
SINCE 1966: THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER IN NORTHERN CALIFORNIA. DECEMBER 14 THROUGH JANUARY 10, 1975. VOL. 9 NO 5.

NEW UNDERGROUND GOURMET!

Special pull-out section from R.B. Read's new book, p. 21

Partying through the

Holidays!!



Entertainment!

Day-by-day listings, where to be on New Year's Eve, the best champagnes at the lowest cost, bars with fireplaces, and Christmas drinks, p. 25

Towering Inferno

What are the odds of a highrise fire in SF? A Guardian probe, p. 11

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The Zebra Trial

A report from inside, p. 9

Women Carpenters

The trials of breaking into an old trade, p. 14

Teamsters vs. UFW

Are the Teamsters calling off the feud and pulling out of the fields? p. 6

Your Charge Account

How to get the most from your department store credit, p. 17

Guardian Endorsements

For KQED's new board of directors, to end the strike, p. 4

More than IUDs

The California Coalition for the Medical Rights of Women would like to commend Katy Butler for her strong reporting on IUDs ["IUDs: the enemy within," Guardian, 11/16/74]. Our Coalition is composed of numerous medical, consumer, minority and women's organizations, and is committed to bringing about necessary improvements in all areas of women's health. We are the group that Katy Butler referred to in her article, and we would like to inform Guardian readers that the IUD issue is only one of many that we are working on. The Coalition is also seeking regulations on the taking and screening of Pap smear specimens, and it is a named plaintiff in a lawsuit challenging federal and state regulations which invade the privacy of Medi-Cal recipients.

The Coalition welcomes additional members and support. Individuals or organizations interested in participating in our ventures, or in receiving a copy of our newsletter, should contact Jenny Jennison at 441-2618. California Coalition for the Medical Rights of Women SF

Church fan

I really enjoyed the coverage of the Gatorville controversy by Jay Church [See ya later, Gatorville," Guardian, 11/16/74]. I hope the Guardian will print more of this talented young journalist.

Kay Ingleside
SF

Coming up: an expose of bull-fighting by the noted extoreador El Taraval!

Not guilty

"Artists Unite" (Guardian, 11/16/74) is a very sharp, double-edged razor. While you bemoan the plight of artists in San Francisco, you brazenly "adapt" (and deface) an artist's work without consulting the artist, much less asking permission to use it.

Your headline shouts "Bay

Area Artists Fight for Their Rights." It is apparent that we must begin fighting the Guardian for our rights as well as City Hall.

The fact that you "lifted" the illustration for "Artists Unite" from a poster for Artists in Print is truly double-edged. We are an organization of artists newly-formed to fight for our rights and upgrade our industry. That is apparently what your article is about, although you don't even mention our organization. Since you have our poster, you know that we exist.

The Guild is a group of artists who are tired of feeling isolated and ripped off. We began this summer as a few freelance artists meeting to discuss common problems. We felt cut off from other people in the field—our only point of contact was competition. We all had problems deciding how much to charge—what would be fair to our clients and ourselves? There were horror stories to tell about working on speculation, not being paid, unfair working conditions. We needed some kind of security, a medical plan, disability insurance, help with taxes and legal problems. There was a lack of resources, no decent libraries, no one to answer technical questions. Our art school educations had been inadequate. We wanted to become more professional and upgrade the quality of graphics in San Francisco. We needed the Guild.

To our unanimous gratification, 70 people came to our first meeting in September; the Guild was an idea whose time had come. To achieve a democratic internal structure, the membership divided into committees around various issues and projects facing us. Each committee elected a representative to the Interim Board which governs the Guild till we are legally constituted.

Since September, we have been meeting as a body and as committees. We have scheduled a series of workshops and seminars for continuing education. We are investigating health and disability insurance plans and collecting material for a library. We have filed the papers necessary to become a nonprofit, tax-exempt corporation. We are

drawing up a code of ethics and fair practice (which we hope the Guardian will read and consider).

So far more than 100 graphic artists have participated in Artists In Print: designers, illustrators, production artists, typographers, animators and many others. We welcome anyone interested to get in touch by calling Arlene Goldbard (863-7220), D.K. Holland (826-1742) or writing John Carroll at Carolyn Bean, 48 Second St., SF.

John Carroll
Arlene Goldbard
Randall Goodall
D.K. Holland
Suzanne Keebler
Stephanie Montgomery
Carol Reynolds
Artists In Print: The San Francisco Graphics Guild

The Guardian is happy to correct the omission by publishing this information on the Guild. The graphic design was carefully attributed to the artist and was "defaced" only by changing its color to black and white.

8.3 gay rating

I thought that the gay issue was very good...I've yet to hear any bad words about it...in fact, the worst that I have heard was, "for the Guardian and for the first time, not too bad." That is about the lowest mark that I have heard. In short, on a scale of ten, about an 8.3!

Don't mind the letters to the editor for or against the issue... just keep digging.

Now: re Coors! About a year ago the Teamsters came to some of us and asked to help...as far as I know the gay community reacted by: at last count some 95% of the gay bars cut out all Coors! Some of us are going to help get the entire gay community to boycott Coors. I thought the article was one more case of the Guardian doing what the "major" press fails to do. That is why my 35¢ goes to you people. Don't ever stop.

Harvey Milk
SF

By Ken McEldowney

Seeks enlightenment

In your story on the KQED strike [Guardian, 9/21/74], you reported what seemed to me a quite legitimate grievance—that low-paid temporary workers were used in lieu of full-paid permanent personnel.

It made me wonder what the reaction of your own staff was to the use by your paper of unpaid "volunteers" for a variety of editorial chores.

Could you enlighten me?
Daniel Foster
San Rafael

The reaction of staff members to unpaid volunteer help is one of heartfelt gratitude. The Guardian boasts no \$50,000-a-year (or even \$5,000-a-year) executives. Our terribly finite resources are distributed in the most equitable way possible. The staff knows this and the volunteers know it.

Finds ear

Relative to your article about the phone company ["When the phone co. turns a deaf ear..." by Ken McEldowney, Guardian, 11/30/74], the following may be useful to some readers.

I became a tenant of a three-person partnership and wanted to be added as a user of their phone lines under my own name. I also wanted my number and name (no address) listed in an adjoining county.

I was denied this request and asked to speak to the supervisor. I was then told that regulations of the Public Utilities Commission precluded granting my request.

I wrote to the PUC, copy to the phone company, and asked for citation to regulations. Within a few days, I received two calls: one from the PUC telling me that they know of no such rules, and another from someone at PT&T telling me that both requests would be granted.

This occurred about two years ago. The lesson is clear: if you want something, keep asking up the line. If denied, demand chapter and verse citations. Do not accept a denial at its face, especially if your request seems reasonable.

Jerome Fishkin
SF

POLITI-CALENDAR

► DEC. 13: Militant Forum panel on school desegregation in Boston, 1849 University Ave., Berk., 8 pm, \$1, 548-0354.

► DEC. 13-14: US-China People's Friendship Association bazaar with Chinese goods, food, music, books at the Unitarian Fellowship Hall, Cedar/Bonita, Berk., Fri., 7-10:30 pm; Sat., noon to 6 pm, 841-6500.

► DEC. 14: Rally in response to violence in Boston sponsored by the Northern California Emergency Committee Against Racism in Boston, Federal Bldg., 450 Golden Gate, 1 pm, 441-0229.

► DEC. 14-15: City of Paris Defense Fund garage sale, 2801 Sacramento, 10 am to 4 pm both days, 563-5006.

► DEC. 14: Meeting of community groups to discuss how to apply for general revenue sharing funds, Women's Center, 63 Brady, 11 am, 626-3819.

► DEC. 14: SF Democratic Women's Forum holiday party, 18 Sixth Ave., 2-5 pm, \$2, 681-8112.

► DEC. 14: "British Socialism Today," Prof. Bruce Aubrey, 106 Sanchez, Apt. 17, 8 pm, 552-3762.

► DEC. 15: Northern California ACLU celebration of the 183rd anniversary of the Bill of Rights with Georgia state legislator Julian Bond and the Bourbon Street Irregulars, benefit for legal work, at the Geary Theater, 415 Geary, tickets \$3.50 at 593 Market St., Suite 227, SF 94105.

► DEC. 15: Discussion on "Building a Socialist Presence in the Democratic Party," with G. William Domhoff and Bogden Denitch, Unitas House, College/Bancroft, Berk., 7:30 pm, 928-1298.

► DEC. 15: The Mission District's El Tecolote newspaper benefit dance with Cesar's Band and Salsa de Berkeley, 576 Green, 9 pm, \$2, 469-1054.

► DEC. 16: "Women Against Rape," discussion sponsored by the Palo Alto chapter of NOW, Walter Hays School, 1525 Middlefield, Palo Alto, 7:30 pm.

► DEC. 17: General meeting of people interested in setting up a San Francisco cooperative store complex, James Lick Aud., Noe/Clipper.

► DEC. 18: East Bay NOW holiday party, 1308 Arch., Berk., 8 pm, 845-7849.

► DEC. 20: Benefit party to raise money for television equipment for the cable station located in the Acorn housing project, Utopia Club, 1268 12th St., Oakland, 10 pm to 2 am, \$2, 444-3068.

► DEC. 20: National Lawyers' Guild holiday party, 2839 Forest, Berk., 9 pm.

► DEC. 21: Vietnam cultural program and dinner in honor of the fourteenth anniversary of the South Vietnam National Liberation Front, Buchanan YMCA, 1530 Buchanan, 6 pm, \$4, 386-1960 for reservations.

► DEC. 24: San Quentin Six Defense Committee Vigil outside the walls of San Quentin, 2-4 pm, call 626-0690 for information.

► DEC. 26: KQED Members Emergency Caucus is recommending the following for the KQED board: write-in Marshall Krause and Carol Levene; plus Walter Johnson, Maria Salazar and Rai Okamoto. Deadline to bring your ballots (they were in the December Focus) to 1011 Bryant is 5 pm, 661-0415.

► DEC. 27: Deadline to protest

President Ford's plans to increase the amount that people have to pay to get their food stamps. Write P. Royal Shipp, Director, Food Stamp Division, Department of Agriculture, Washington, D.C. 20250.

► DEC. 27: Seminar, "The Persecution of Religious Experience: Psychiatry vs. the Spirit," led by Leonard Roy Frank, 2150 Market, \$2, 863-4488.

► DEC. 27-29: Weekend conference led by Palo Alto's Institute for the Study of Nonviolence on "Nonviolence and Violence: An Exploration of Roots," call 321-8382 for registration details.

► JAN. 3: "Men and Women and Madness," a sexually segregated discussion of psychiatry and sex-roles in our society, 2150 Market, \$2, 863-4488.

► JAN. 6: Classes start at the Women's Vocational Institute on everything from how to get a job to union organizing, 593 Market, Suite 516, SF. Call 495-8044 for registration details.

► JAN. 6: Board of Supervisors will hear plans for artists' purchase of the Goodman Building, Chambers, 2 pm, 771-8970. ■

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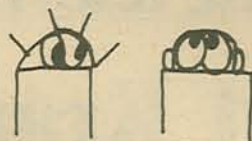
A guide to alternative giving this Christmas

By K. A. Maszka

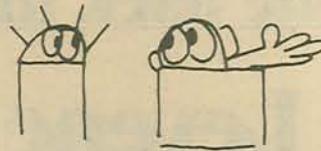
what christmas
do you
celebrate



the secular or
religious



i alternate



REPRINTED FROM "THE ALTERNATE CHRISTMAS CATALOGUE"

Alternate Christmas 1974:

There's no better place to start than with the Alternate Christmas Catalogue, a splendid collection of alternatives to Christmas published by Alternatives, a nonprofit "action/education agency concerned with alternate lifestyles, institutions and social change methods," 1500 Farragut St. NW, Washington, DC 20011. Catalog available locally at the American Friends Service Committee Bookstore, 2160 Lake, SF.

Their philosophy: to celebrate simply, make your own gifts, buy from self-help craft groups, support pioneer projects and good causes through gifts and loans, use an "alternate gift certificate" and in general divert money to "people-and-Earth oriented projects that represent a new philosophy of giving." They quote Mason Williams to make the point: "People used to buy things because they needed things to survive, not because the things needed people to survive." A sampling of their alternative gift ideas:

Self-help craft groups: Get quality handcrafts like handbags, totes or stuffed animals (send 25¢ for catalog to Brier Patch, 45th Eleventh St., NE, Atlanta, Ga. 30309, an economic venture for low-income women in Atlanta). . . Or a navy blue denim front-back baby carrier for infants to nine months (\$7.95 plus \$1 postage/handling, St. Mary's Self-Help Inc./ACC, 514 17th Ave. East, Seattle, Wash. 98112, project for inner city residents). . . Or heritage crafts like corn shuck dolls from the Ozarks (write for price list from Ozark Opportunities, Inc., P.O. Box 400, Harrison, Ark. 72601). . . Or Creole Gourmet Fruitcakes, 75% fruit and nuts confection (\$6.65 for a 2 lb. cake size, \$4.95 for 12 ounces of toasted spice pecans, from Acadian Delight Bakery, P.O. Box 3005, Lafayette, La. 70501, a subsidiary of Southern Consumers' Cooperative of Lafayette, with mostly black members). . . Or non-competitive games like Zen Blocks (free catalog from Family Pastimes, Box 309, Boissevain, Manitoba, Canada, ROK OEO). Plus: listings of craft cooperatives, Third World shops and craft groups for social marketing.

No-interest loans: Contribute to Koinonia Partners, a "fellowship of Christians" since 1942, in the form of no-interest loans. Goes to construct housing for rural black families, without the usual high-interest-bearing mortgage. Donor can "call" loan at any time. Friends of Koinonia, Rt. 2, Americus, Ga. 31709.

Interest-bearing loans: Deposit the money you have in banks or savings and loan accounts with the Southern Cooperative Development Fund, which will pay you interest on long-term loans. SCDF has made or approved loans of more than \$1,500,000 to 28 rural, low-income co-ops in eight southern states. For information: SCDF, 1006 Surrey, P.O. Box 3885, Lafayette, La. 70501.

Good gifts for good causes: \$5 sends a flock of chickens to a needy family in the US, \$50 sends beginning flocks to 10 needy families, \$20 a pair of rabbits, \$100 a goat, sheep or pig, \$500 a pregnant purebred heifer (Heifer Project International, P.O. Box 808, Little Rock, Ark. 72203). . . These gifts from the Global Ministries: \$1 sends 50 packets of seeds to a needy farmer over-

How to:

Buy from self-help craft groups

Send an inner-city youth to Canada on a canoe trip

Help city jail inmates and Laguna Honda senior citizens

Find the best of the cause newsletters

Use an alternative gift certificate

Have an alternative Christmas

seas (designation code: UMCOR, Emergency Relief), \$24 will provide one day of care for an emotionally disturbed child (ND, Missouri, Spofford Home), \$25 will ship 485 pounds of urgently needed medicines for community medical clinics on the island of La Gonave, self-determination economic projects in Appalachia (ND, Human/Economic Development, Appalachia). Send gift, with designation, to Global Ministries Treasurer, Room 1439, Dept. 12, 475 Riverside Dr., New York, NY 10027). . . From the American Lutheran Church: \$100 will send one youngster on a Canadian canoe trip (PYC), \$15 provides a nurse for one day for a Navajo mission clinic (NIM), \$5 helps an ecumenical ministry to black migrant workers in Palm Beach County, Fla. (OCF). Send gift, with designation code, to The American Lutheran Church, 422 South Fifth St., Minneapolis, Minn. 55415. . . \$5 will provide medication for a sick baby, Operation Shoestring, P.O. Box 11223, Jackson, Miss. 39213.

New games: Play Community, an alternative to Monopoly, and work with the other players to build a community, Family Pastimes, Box 309, Boissevain, Manitoba, Canada ROK OEO. . . Let your children play "Robots" instead of Old Maid, \$2, from FunDaMentals, Box 263, S. Pasadena, Calif. 91030. . . Give your kids some exceptionally safe and sturdy maple toys, catalog from Community Playthings, Rifton, NY.

Children's books: The Alternative Christmas Catalogue contains an excellent bibliography of children's books, plus several secondary sources like Feminists on Children's Media, P.O. Box 4315 4315, Grand Central Station, New York, NY 10017. . . For "a carefully chosen, people-oriented book list," contact Rose Ludey, Personal Book Service, 385 Bellevue Ave., Oakland, Calif. 94610. . . \$1 brings you a longer list of children's books from The Sign of Jonah, 3166 Mt. Pleasant St., N.W., Washington, D.C. 20010.

Alternate gift certificate: Send a \$10 gift certificate (\$5 minimum) and the Alternate Christmas Catalogue (\$2.50) as a gift. How it works: you mail the name and address of the recipient to the Catalogue, (address in first paragraph) and they mail the certificate and catalogue to your friend. Your friend chooses whom to support from among 65 groups in the catalogue, then forwards it all (with the money) to the designated group. Certificates are available throughout the year.

LOCAL CAUSES AND THEIR ALTERNATE GIFTS

American Friends Service Committee has its annual Christmas gift card plan. For a minimum of \$3 you can make a donation in someone's name and designate the program: world hunger, peace concerns, amnesty. AFSC will send the card in your name or mail it directly to you. Contact: AFSC, 2160 Lake, SF 94121, 752-7766.

The SF Ecology Center is selling Man and Earth nature cards to save the Pygmy Forest in Mendocino. Purchase a 50¢ cattail card and save a cattail. Cards range from 50¢ to \$100 depending on the amount of energy and land used in the forest. . . Also available: sepia reproductions of Edward Curtis's American Indian photos taken at the turn of the century. Must be ordered: \$20. SF Ecology Center, 13 Columbus Ave., SF., 391-6307.

The United Farm Workers need bucks along with your support of the boycott. A donation of \$12.50 will provide food and \$5 per week for one full-time person in the movement; \$25 gives room and board and \$5 per week for a fulltime person; and \$40 supplies food and gasoline for a week for an entire striking family. United Farm Workers of America, P.O. Box 62, Keene, Calif. 93531.

Friends of the Earth is offering a book of photographs, "Guale: The Golden Coast of Georgia," by James Valentine and John Earl, 64 pages of full-color photos: \$30. Annual memberships: \$15. Friends of the Earth, 529 Commercial, SF 94111.

Glide Memorial Methodist Church keeps its good works moving with devotion and dollars. Suggested donations: \$15 will pay one night's lodging and four meals for a family of four stranded in SF; \$50 will feed 200 hungry people at the church's Monday night free dinner. If you want to be a super Santa, \$100 will provide one month of needs for the elderly. Glide Memorial United Methodist Church, Rm. 203, 330 Ellis, SF, 94102, 771-6300.

Delancey Street Foundation needs toys, food and gifts for the 284 adults and children living in their houses. Contact Sunny O'Brien, 2563 Divisadero, SF, 563-5326.

UNICEF continues to help kids around the world. Send a donation (minimum of \$2 per person) and they'll mail a gift card with United Nations stamps

and postmarks to the person of your choice. . . Children nine or older will enjoy "Folk Toys Around the World," an illustrated hardcover book that gives histories of folk toys from 21 countries and tells how to make them: \$3.50. UNICEF cards and books on sale at 1739 Union between Octavia and Gough. Cards only at Macy's Union Square, SF.

KQED strikers need pledges of loyalty and loot. Address your donation to KQED Strike Fund, 110 Freelon, SF 94107.

The Mission Rebels are playing Santa's helpers to over 100 indigent kids in the Mission District. If you'd like to supply a toy for their Christmas Eve party and meal, contact Dean Hull, Mission Rebel Headquarters, 674 South Van Ness, SF, 431-2224.

The Haight-Ashbury Free Clinic needs approximately \$15 per patient to cover costs. A donation to the clinic supports the drug rehab center, women's program and general medical fund. Medical Clinic, 558 Clayton, SF, 431-1714.

National Organization for Women (NOW): smash sexism with a donation to the SF NOW chapter, P.O. Box 1267, SF 94101 (not tax deductible) or to the National Legal Defense and Education Fund (tax deductible), National NOW Office, 5 South Wabash, Chicago, Ill. 60603.

The People's Yellow Pages, the alternate directory of people's services, needs \$3,000 by Jan. 1 for a down payment on their printing bill for the next issue. People's Yellow Pages, Box 31291, SF, 94131.

The First Unitarian Church is remembering the senior citizens at Laguna Honda Hospital. The church's Laymen's League needs any sort of gifts for shut-in patients. Other groups in the Church are collecting new and used toys, canned food and clothing. The First Unitarian Church, Franklin/Gough, SF, 776-4580.

The SF Montessori School sells locally manufactured clothes at a discount in its Factory Store. Mon.-Fri., 10:30-5:30; Sat., 10:30-5. Factory Store, 680 Mission/3rd St., SF, 495-4783.

The Berkeley Ecology Center has endangered species puppets (\$3.50-\$5), living Christmas trees (\$11-\$18.50) and string bags (\$2-\$4). Also gift certificates and memberships from \$6. Mon.-Fri., 10-6; Sat., 11-5, 2179 Allston Way, Berkeley, 548-2220.■

COMING UP

THE BEST OF THE BAY AREA

Put the public back in public television:

Vote for Levene and Krause for KQED directors

Well, the good news is that William Coblentz, who has missed ten of the last 11 KQED board meetings, finally took time from his busy downtown corporate law practice to attend a special board meeting on Dec. 9. And Evelyn Johnson, who has missed seven of 11 board meetings in the past year and all three board meetings since the strike began, also attended the meeting.

The bad news is that Coblentz introduced the key continue-to-back-Osterhaus resolution, and Johnson voted with him and the establishment forces to overpower the minority bloc, 12-5.

I formally asked the station, through public relations director Jeanne Alexander, to see the minutes of the meeting, to get the details of Coblentz's resolution, to get the voting lineup, but KQED management refused on all counts. They wouldn't even give me the names of those who attended the meeting. So I had to poll several members to piece together what happened at this critical board meeting of our "public television" station.

Dr. Zuretti Goosby called for a special meeting (which would have required eight votes) and put forth a resolution asking that all issues, including the crucial one of job security for Newsroom reporters, be put to mediation/arbitration without conditions. That's basically what the strikers offered as a compromise.

Coblentz outflanked him with an alternative resolution—to back KQED president William Osterhaus and continue negotiating pretty much as before, but not to go to arbitration. His motion carried 12-5 after much discussion.

Voting with Coblentz were Osterhaus, Howard Nemerovski, Caroline Charles, Evelyn Johnson, Rai Okamoto, Donald Vial, W. Parmer Fuller III, Catherine L. Lee, Richard C. Blum, Mrs. Charles R. Ince Jr. and Philip Lasky. Voting against Coblentz were Goosby, Germaine Wong, Maria Salazar, Herman Gallegos and Manuel Larez.

Okamoto said he voted for the Coblentz motion for three main reasons: because Osterhaus said he would personally enter strike negotiations; because of a rephrasing in the management position (which the strikers later rejected as meaningless); and because he really wanted to see the two sides work out their differences in negotiations without bringing in a third party.

But Okamoto added that if the strike continued much longer and Goosby didn't set forth another motion to put all issues to arbitration, Okamoto would consider offering it himself.

And so the strike continues at presstime, and the forces of downtown, society and big law firms keep their big guns trained behind the m in from Westinghouse.

The dispute now centers on Newsroom issues involving layoffs and discharges. If there are to be layoffs for programmatic or economic reasons, the strikers say they want layoffs to be done by strict inverse seniority, which would mean Rollin Post (formerly of KPIX) and Bill Schechner, the last-hired Newsroom employees, would be the first to go.

Management says this would restrict its freedom to make program changes, to put together its best programs, to determine what would go on the air. It cites its Washington counsel, Covington and Burling, that "very serious and probably fatal FCC consequences would flow from any arrangement giving to anyone other than the licensee the power to decide who should be employed by the station, particularly by its staff." In sum: should the layoffs be done by inverse seniority or by ability?

To this, we argue that a broadcast reporter ought to have the same protection as the guild reporter on the Examiner or the Chronicle or the New York Times has had since the 1930s. And we argue that Newsroom reporters in particular need job protection, so they can do tough local stories, stories that might upset KQED board members like PT&T's Adrian Cassidy and Manhattanization's Bill Coblentz. Why shouldn't a broadcast reporter have the same job protection as an engineer or a floor director?



Dan O'Neill. . . three months of action on "Newsroom of the Streets" on cable tv 6.

As to the FCC business, Jules Dundes, former CBS radio network vice-president and KCBS general manager, said, "There's no basis in reality for claiming that FCC regulations would prevent a union contract. Other reporters all over town are on union contracts, with seniority, and they must be fired for cause, not at will." In any event, we consider the strikers are demanding little more than a fair discharge procedure, and we can find no precedent that would interfere with this. We think more job protection for Newsroom and broadcast reporters would be about the best thing going to improve local news and programming. And, as Dundes pointed out, if an employee does anything to endanger a station's license, then this should be cause for dismissal.

On discharges, the strikers want reporters to be fired for cause only, with a year of severance pay and the chance to have a grievance hearing. Management is willing to put the issue to arbitration in cases where the discharge is considered arbitrary or capricious, but not when it is for journalistic reasons. But consider: if a Newsroom reporter finds himself or herself fired for reporting the consumer side of a PT&T/Cassidy rate increase story, or the conservation side of a Chamber of Commerce/Coblentz story, could she or he challenge this dismissal as arbitrary or capricious? We suspect not.

It now looks as if the best, most effective and perhaps only way to pierce the corporate shield and break the strike open is to go after the board directly in the annual election and vote for two excellent write-in candidates, Carol Levene and Marshall Krause, that a "third force" membership group has nominated. (Other "third force" members: Dundes, accountant Victor Honig, civil rights mediator Ed Howden.)

The board, in the midst of a bitter strike and a dangerous drift away from public television to Fortress Westinghouse policies, has nominated a slate of the same old directors in the same old way: with virtually no public input, no serious interviewing of candidates, no real attempt to get outside nominations, no alternative slate of candidates, no attempt even to fulfill the provisions of its own very narrowly written by-laws that say the station must have 27 directors, nine of them from educational, historical and scientific groups.

The seven-person slate would leave the station with 25 directors, with two spaces still open. Nominating committee chairman Don Vial told me that, with the strike and all, there just was "not enough time to do a decent job" and find two more members. Not enough time? This is a standing committee, set up to work the entire year, and it couldn't come up with a full nine-person slate to make a legal 27-member board. (Other committee members: W. Parmer Fuller, Herman Gallegos, Mrs. Edward Heller, Catherine Lee, Germaine Wong.)

And who did the nominating committee pick to lead our public tv station next year? Well, they picked Evelyn Johnson (7 absences out of 11 meetings in the past year) and Maria Salazar (5 absences) to serve again. (Both should be considered "resigned members" according to the by-laws, because they, like a batch of other board members, had three consecutive absences.

But they were "excused" by board votes, ex post facto.)

Vial told me the committee was concerned about the absences and talked to both about them, but both said they wanted to stay on and would participate in the future. They also asked Mrs. Ince of the Junior League and Okamoto, a generally responsive board member, to stay on. The only member not returning is Coblentz, and he said he was too busy.

The new nominees? They asked Luis Juarez, a director of housing and community development in San Jose who knew very little about KQED, had never seen a copy of Focus and didn't know there was a strike on until told by a member of the "third force" group. They also asked Anthony M. Frank, a vice-chairman and chief executive officer of Citizens Savings and Loan Association, which is an underwriter of KQED programs. To the committee's credit, it asked Walter Johnson, a good union rep, executive treasurer of the Department Store Employees union.

There you have it. The Board of Directors, KQED, public television, December 1974.

We recommend that KQED members help restore the word "public" to public television in San Francisco and vote as follows on their KQED ballots enclosed in the December issue of Focus:

1. Write in Carol Levene, a widely known and respected radio and television producer, winner of 19 national and international awards in writing and production of radio, tv and films in the past 25 years, holder of a master's degree in radio and tv from SF State, a writer/producer working out of the UC President's office; and Marshall Krause, a Marin county attorney specializing in civil liberties cases, former attorney with the SF ACLU office, freelance legal reporter for Newsroom. Write in their names in the blanks at the bottom of the ballot.

Note: This is a pretty messy voting procedure, with a ballot stuffed in each copy of Focus, and there are no controls on who votes, or whether the ballot can be counterfeited, or whether station employees can vote any extra ballots piled up in the office.

2. Check the boxes for Walter Johnson, who should make a splendid member; Okamoto, who has been a good member even though he's supported Osterhaus thus far on the strike; Salazar, who voted with Goosby; and Juarez, who would add another minority member and one from the South Bay Area.

3. Scratch out Frank, Evelyn Johnson and Ince.
4. Send in your ballot soon and persuade every fellow member you know to do the same. Ballots will be counted up to 5 pm on Dec. 26 at the station. The "third force" group is asking to have election monitors on hand. Call strike headquarters at 543-2782 or Enid Leff, 386-8310, if you would like to help as part of a phone and letter campaign to get out the vote.

This is the best chance to pierce the corporate shield at KQED. Historically, only 2,000 to 3,000 ballots come in (out of a current 94,000 or so KQED members). Most members haven't bothered to vote because there were no issues, no opposition, no strike and the same old candidates. ■

—Bruce B. Brugmann



International Hotel

One hundred residents of the International Hotel at 848 Kearny, most of them old and poor Filipino or Chinese men, are fighting eviction for the third time in five years. In 1969 and again in 1972, they used high-powered picketing and pressure tactics to halt Walter Shorenstein's plans to destroy their home. But the latest attempt to set the tenants on the street will have to be fought in the courts.

The culprit this time is the Four Seas Investment Corporation, a Far East firm that bought the hotel from Shorenstein a year ago. In September, Four Seas served the International tenants with 30-day eviction notices. The residents refused to move and banded together with more youthful supporters and organizers as the International Hotel Tenants Association (IHTA).

The grassroots tactics that International people used successfully against Shorenstein—picketing his office, badgering him on the phone, trailing him around town—won't work against Four Seas, since most of the firm's big investors live in Hong Kong, Bangkok and Singapore. Instead, IHTA has filed a package of lawsuits against Four Seas, seeking an injunction against eviction and \$700,000 in damages for "emotional and mental distress." Their attorney, Gilbert Graham, said, "The issue here is whether a small group of investors from Singapore can change the face of the city."

Joe Diones, manager of the International, claims Four Seas is buying up the whole block—the last of what was once Manilatown—to construct a huge non-residential development. He may be right. Four Seas refuses to say what it plans to do with the property, but in the past year it has snapped up two other properties in the same block as the International: the burned-out Hotel Bell and the building at One Columbus.

Meanwhile the tenants remain confident. "We wouldn't fight if we didn't think we'd win," said Charles Smith, an artist and resident of the hotel. "With the support of all the people in the Bay Area, we'll win."

IHTA welcomes volunteer help. Its office in the hotel is open daily from 9 am to 9 pm and it holds weekly meetings Wednesday nights at 7:30.

—Jerry Roberts

Free food crackdown

Is the city cracking down on free food centers? The Martin de Porres House of Hospitality had been serving two free meals a day to more than 150 needy people for several years from its SF Mission District location when it had its first run-in with the city health department in mid-September. Since then, the house has become one of several free or low-cost food establishments in the city that have been forced to close down or make expensive alterations to continue feeding the city's transient population.

In the space of a week, the health department informed Martin de Porres of alleged health violations, cited it for operating without a permit and ordered it to cease serving food.

But according to Chris Montesano, associate director of the house, the department's hard-line attitude softened after Catholic Archbishop Joseph T. McGucken telephoned Dr. Francis Curry, head of the health department, in support of the Catholic Worker-run house. The department withdrew its order for Martin de Porres to stop operations but required the house to make certain new installations, such as a \$3,000 hood over the stove, which Montesano claims is not required of similar-sized commercial restaurants in the area.

To counter the charge that the department was singling out Martin de Porres, George Bush, health inspector, and Frank Riley, assistant chief of the Bureau of Environmental Health, told Montesano the house was just one on a list of 40 free or low-cost food establishments the department was inspecting. Why were free food places becoming targets of the department in a time of rising unemployment? Riley told the Guardian it was not because of any specific complaints about the places; in fact, he received the list from Nelda Gemple, the department's chief nutritionist, who was not available for comment at presstime. Riley insisted, "It was not a case of 'let's go get these guys.' We want them to be in business."

The Anchor Rescue Mission and the SF Gospel

Mission both acknowledged similar hassles with the health department. A spokesman for the SF Gospel Mission said his place had spent over \$5,000 to satisfy inspectors. He added, "We asked for the Lord to provide and He did." But Montesano is not so sure some of the smaller establishments will be able to come up with the needed money for repairs. And after spending \$5,000 and having been closed for most of November, Martin de Porres is approaching the Christmas season afraid the department will not give it a clean bill of health.

Montesano maintains, "The Health Department worries about food poisoning but might not mind if people don't get fed."

—Bob Levering

Oakland's housing 'emergency'



East Oakland has 1,200 abandoned and deteriorating houses like this one in the 6900 block of Morken.

Six weeks ago the Oakland City Council declared an emergency in East Oakland, calling the area's 1,200 abandoned and deteriorating houses a "clear and present danger to the health, welfare and safety" of local residents. Since then the "emergency" has settled into a bureaucratic morass as the mayor, council and city departments and agencies bicker over what kind of program there will be and who will run it.

The march to the rear began almost immediately when the council turned to consultant Floyd Hyde, an ex-HUD staffer who advised them not to rush into anything until they work out an overall development strategy. The council docilely rescinded the emergency two days after it was declared.

"Nothing has been happening at any level," said Michael O'Brien of the East Oakland Housing Committee, which has identified the real problem behind the abandoned houses: the savings and loan associations that have redlined the area to prevent residents from borrowing money to fix up their property. EOHC found a direct correlation between the large number of abandoned houses and the paucity of loans granted neighborhood residents. Citywide, they found the number of black residents was inversely proportional to the number of loans. Housing specialist David Madway of the Housing Law Project says redlining can't be prevented without coercive regulation that could turn out to be an administrative nightmare. The answer, he says, is for government to take some action to reassure the S&Ls. Federal or state action is unlikely: Housing and Urban Development is closing out its housing subsidy programs, while Ronald Reagan vetoed every state housing finance scheme that reached his desk.

Oakland city government could step in, although in the past it has never shown much inclination to undertake major social programs—in fact, it spent its "general revenue sharing" money on existing city services agencies. Floyd Hyde thinks Oakland should make the city manager and staff responsible for all its planning and community development efforts, but his preliminary report still concluded the council "does not consistently establish or adhere to clearly understood policy goals and objectives. . . city staff fails to present in an adequate manner policy options or alternatives to the council. . . community groups and citizens intended to be benefited by [community development] perceive city staff as unfriendly to their cause."

The residents of East Oakland don't need Floyd Hyde to tell them this. They can see the abandoned houses on almost every block in almost every neighborhood every day.

—Bill Northwood

More port follies

Carwash and potato king George Burger isn't the only one getting a sweetheart deal from the SF Port. The Guardian has learned that a San Mateo businessman, Samuel Brittain Bell, holds three contracts with the Port which contain questionable terms. Specifically:

1) Bell obtained a 20-year lease for a restaurant at Pier 96 in December 1972. Like most Port restaurant leases, it requires a minimum monthly rent payment (\$75 in this case) against a percentage of food and liquor sales. Unlike most other leases, however, it permits Bell to hold on to his food and liquor revenues until he's recovered \$56,000 to cover his construction costs. Question: Why is the Port in effect buying Sam Bell a restaurant? Smaller restaurant owners operating on Port land build their own facilities; why shouldn't he? Another point: When Bell ran into construction delays in March 1973, the Port Commission post-dated his lease to July 1. The result? Five months' lost rent to the Port.

2) Bell's license for Pier 42 permits him to operate a boat and trailer storage facility there. Like the Pier 96 lease, the license for Pier 42 calls for a minimum monthly rent against a percentage of the take. And, as with the Pier 96 arrangement, Bell is allowed to retain the percentage payment until he's recovered his initial expenses. This time, SF taxpayers are funding the removal of a pier shed and construction of a fence. The cost? \$33,000.

3) Bell holds a license to use 107,000 square feet at Pier 24. Part of it houses his Recreation Rest Corporation, which sells and rents campers. He rents the rest of the space out for long-term parking and storage of trailers and campers. Every month, Bell pays the Port either \$2,000 or 17% of his parking revenues plus 7% of his camper sales. All the figures seem absurdly low: at \$2,000 a month, he's getting Pier 24 for about 2¢ a square foot. As for the 17% figure, compare it with the 72% of gross income that Metropolitan Parking pays for the Port's only competitively bid parking facility, at Jefferson and Taylor. Translated into dollars, the annual difference in income for the Port could come to more than \$100,000.

The Port's acting property manager, James Reimers, claims Bell's leases aren't that unusual. "It's been a common practice to allow some of the larger restaurants to amortize part of their costs by holding percentage revenues," he said. "It's the case with Scoma's, Castagnola's, the Boondocks, Alioto's."

Thumbs up to John Barbagelata for leading the first investigation into shady dealing and mismanagement at the Port in a hundred years. We hope his committee will continue to probe the Port's affairs until every example of playing favorites is exposed and the wholesale giveaway of the most valuable land in the city is stopped.

—Jerry Roberts

Pride goeth before I.R.S.

The IRS is backing off from its insulting denial of tax-exempt status to Pride Foundation, a gay antidefamation group. Thanks to pressure from Rep. John Burton's office and the American Civil Liberties Union, plus a legal appeal by the foundation, the IRS has informed Pride about "a forthcoming change in IRS policy." The IRS should hand down a new decision within ten days, hopefully granting Pride tax-exempt status.

The original IRS ruling, handed down after a year's delay, described gay activity as "perverted," "maladaptive" and "potentially offensive." The IRS specifically objected to Pride's dinner/lecture series as possibly fomenting "increased personal relationships among individuals," thus encouraging violations of antihomosexual laws.

The IRS ruling, first reported by the Sentinel, concluded, "Your activities are not 'educational' because they are detrimental rather than beneficial to the public."

Pride Foundation president Paul Hardman told the Guardian, "It all backfired. The ACLU Lambda Legal Defense, and John Burton all got in on the act. I think the IRS felt that they had a tiger by the tail."

—Katy Butler

The purge of Farmworker Local 1973

A high-level Teamster power struggle may result in a truce with the UFW.

By Bob Barber

Are the Teamsters backing off from their feud with the United Farm Workers?

Six months ago, even the staunchest UFW supporter would have hesitated to believe it. The International Brotherhood of Teamsters had just chartered a new local in Salinas to administer their farmworker contracts and announced a \$100,000-a-month campaign to organize the workers and fight the UFW boycott. Leading the fight was Bill Grami, aggressive head of the Warehouse Division of the Teamsters' Western Conference, longtime foe of the UFW and rising star in the Teamster hierarchy.

But on Nov. 1, 30 of the 75 staff members of Teamster Farm Worker Local 1973—all of them hand-picked Grami loyalists—were suddenly laid off in what the union called an "economic cutback." The shakeup has all the signs of a political purge with its roots in the behind-the-scenes power struggle between Frank Fitzsimmons, president of the Teamsters, and Jimmy Hoffa, his predecessor and would-be successor, for control of the country's largest and most powerful union. The incident provides a fascinating window on a world where high-level Teamster officials, growers and members of the Nixon White House have formed shifting alliances in a struggle for money, power and prestige, where farmworkers are pawns in the coming Hoffa/Fitzsimmons showdown.

"Fitzsimmons has never had a clear position on the farmworker issue," one former IBT staff member recently told the Guardian. "What he does is usually react to the dominant tide or play the issue to ensure his own political survival." Unlike Hoffa, who appointed him to the union presidency before going off to prison in 1967, Fitzsimmons has no power base among the rank-and-file truck drivers of the Teamsters Union. Instead, Fitzsimmons has had to rely on a series of political alliances that pitted him first against the UFW but now incline him in the opposite direction.

PAYING OFF THE NIXON DEBT

Lester Velie, longtime student of the Teamsters, wrote in the August 1974 Reader's Digest, "As Hoffa spelled it out to us, Fitzsimmons builds support within the union by returning to the regional Teamster barons the power Hoffa had taken from them. Teamster organizing money, some \$7 million yearly, is going to Fitzsimmons men only. And



International Brotherhood of Teamsters President Frank Fitzsimmons and friend.

'Whatever happens to Local 1973, there will be no voice for the farmworkers in the Teamsters.'

he is banishing Hoffa loyalists to where they can't influence delegates to the 1976 convention."

One victim appears to be Bill Grami, the leader of the Teamster attack on the UFW for more than a decade whose men were purged from Local 1973.

"I have no choice but to believe Fitzsimmons was behind the whole thing," Cono Macias, one of the fired staff members told the Guardian. "It was high-level politics. With the current size of the local, it would have had 70 delegates to the 1976 convention, the largest bloc in the history of the union. And they didn't want that."

Fitzsimmons's former opposition to the UFW stems from another political alliance, this one with Richard Nixon. According to the former IBT staff member quoted above, the alliance had its origins in the July 1971 IBT convention in Miami Beach, where a deal was struck between Fitzsimmons, Nixon and Hoffa. Hoffa was still in jail but nonetheless actively seeking re-election to the post he had bequeathed to Fitzsimmons four years before.

Each of the three men had a straightforward interest: Fitzsimmons wanted to remain Teamster president; Hoffa wanted to get out of jail; Nixon wanted the Teamsters on his side, with Fitzsimmons as president, dependent on him for power.

It was made clear to Hoffa that his release from prison would depend on his withdrawal from the race and a promise not to seek Teamster office until 1980. A few days before the convention, Hoffa withdrew his name and Fitzsimmons was re-elected. By Christmas, six months later, Hoffa was free.

Fitzsimmons's power was assured, but he owed Nixon a considerable debt. Part of the debt was paid off when Fitzsimmons remained on the federal Wage Control Board after every other labor leader walked off in disgust. Part was repaid when Fitzsimmons swung the Teamsters behind Nixon in 1972.

A third aspect of the payment was a renewed attack by the Teamsters on the UFW, whose grape contracts were to expire in 1973. White House aide Charles Colson was instrumental in this effort. According to memos first revealed in 1973 by the Boston Real Paper, Colson twice instructed the Justice Department, the Labor Department and the National Labor Relations Board in 1971 and 1972 to stay out of the UFW fight against the Teamsters and growers unless, in the words of one of the memos, "you can find some way to work against the Chavez union."

Colson left the White House in early 1973 to join a law firm that immediately gained a new client: the International Brotherhood of Teamsters.

FITZSIMMONS ORDERS THE ATTACK

It is not clear exactly how the growers came to get Nixon to mobilize Fitzsimmons against the UFW in 1972. Perhaps it was through Hollis Roberts, the largest grape and tree fruit grower in the San Joaquin Valley and first in the area to go over to the Teamsters in 1973. Nixon named him to a special agricultural advisory board during the 1972 campaign at the suggestion of San Diego financier and longtime Nixon backer C. Arnholt Smith, now under indictment for a number of stock and tax violations. Smith had financed a massive land acquisition program for Roberts in the late Sixties and early Seventies, and himself has extensive financial ties to the Teamsters.

In any case, Fitzsimmons addressed the national convention of the American Farm Bureau in San Diego on

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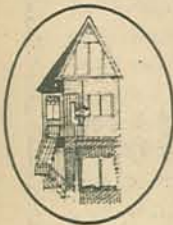
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Dec. 12, 1972, and proposed a Teamster/grower alliance to drive the UFW from the fields. The Los Angeles Times later reported that the speech had been arranged by Laurence Silberman, undersecretary of labor in the Nixon administration.

GRAMI ON THE OFFENSIVE

Meanwhile, Grami had already begun establishing a structure for the Teamster move into the grapes in the Coachella and San Joaquin Valleys, where the UFW contracts expired in 1973. Two days after Fitzsimmons's Farm Bureau speech, Grami met with other Teamster officials in the plush KonaKai club in San Diego to map strategy.

According to minutes of the meeting obtained by the Guardian, the proposed budget for the first six months of the project was \$1.1 million.

Among the first staff members hired for the project was Ralph Cotner, who was dispatched to Indio to open discussions with the Coachella grape growers. On Jan. 24, 1973, he met at the El Morocco Hotel in Indio with several growers and laid plans for an anti-UFW petition campaign which would provide an entry for the Teamsters. Within hours of the expiration of the UFW contracts on April 15, Cotner announced the Teamsters had signed contracts with the Coachella growers. As proof that the

workers wanted it that way, Cotner pointed to the petitions signed by 4,100 people—at a time when there were fewer than 1,200 workers in the area.

The UFW responded by charging the growers and Teamsters with conspiracy and fraud, and organized a massive strike by farmworkers. The Teamsters brought in 400 "security guards" armed with chains, bats and other weapons.

One of the "guards," Ray Griego, later denounced Cotner as personally responsible for much of the resulting violence, accusing him of waging "a personal vendetta against farmworkers."

Later in the summer, Grami fired Cotner and replaced him with Cono Macias, a supervisor for Bianco Vineyards in the San Joaquin Valley for 20 years, whose father and brother were both local labor contractors. Macias had attempted to organize two anti-Chavez groups in the late sixties that were later revealed to be financed by grower money.

But at the top, Fitzsimmons was having second thoughts about taking on the UFW. Stung by the bad publicity surrounding the goon squads and a \$1.6 million gift to the UFW from the AFL-CIO, Fitzsimmons began meeting with AFL-CIO president George Meany in May to discuss a Teamster withdrawal.

By August, direct discussions between Einar Mohn of the Western Conference and Cesar Chavez were underway,

with the agreement that no further Teamster contracts would be signed while the meetings were going on. But on Aug. 9, a Grami subordinate named Jim Smith signed contracts for the Teamsters with the 29 Delano grape growers, and the Mohn/Chavez talks collapsed.

Almost immediately, Fitzsimmons announced the contracts would not be enforced, but he was unable to carry through on this promise. Two months later, he refused to sign a jurisdictional agreement that Meany said he had agreed to.

At the time, knowledgeable observers of the situation interpreted this series of events as the work of Bill Grami, still eager to continue his attack on the UFW and pull the rug out from under the efforts of Fitzsimmons and Mohn to ease the Teamsters out of the fields. Grami could not be reached for comment on this allegation.

ENTER ANDY ANDERSON

Hoffa apparently backed Grami in attacking Fitzsimmons for being weak-kneed in the face of the UFW. Under this combined pressure, Fitzsimmons had no choice but to go along.

Last March, Fitzsimmons got a chance to improve his position when Einar Mohn retired as head of the 13-state Western Conference. Grami was (Cont. on 8)

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Fitzsimmons with Dave Beck.



Bill Grami, leader of attack on UFW.

Farmworkers are pawns in the high-level power struggle between Frank Fitzsimmons and Jimmy Hoffa for control of the country's largest and most powerful union.

(Cont. from 7) widely known to be eager for the job, but Fitzsimmons instead named M. E. "Andy" Anderson, a leader of the L.A. trucking locals with little background in the farmworker operation.

There were problems from the beginning: Grami seized the first issue of the local's newspaper after he discovered a story hinting the Teamsters might strike against the growers. "Bad publicity" was Grami's objection, according to one staff member at the time. The other Teamster local in town was angry over not getting the farmworker contracts and dues money. When Fitzsimmons came to Monterey to formally celebrate the new union, 2,000 union members staged a one-day work stoppage to demand representation by the UFW. The atmosphere, according to an ex-staff member, was "always tense. Everyone was paranoid about their jobs, power politics dominated everything from top to bottom, and people were always getting fired."

BREAKING UP LOCAL 1973

Early in the summer, Anderson began preparations to consolidate his power in the Western Conference by eliminating Grami's power over the local. Jimmy Tucker, an organizer who had been fired by Grami in April, circulated in the San Joaquin Valley in July collecting complaints against Grami's lieutenant, Cono Macias, and his staff. Tucker told one Gallo worker who had been complaining about lack of Teamster protection from company abuses that he was working directly for Anderson.

On Oct. 30, Macias says, he was called into the office of the local's secretary-treasurer, who told him, "They've forced me to sign your termination." Thirty organizers and staff members were fired the next day. All of them, including Macias, were Grami supporters. Macias was replaced by Ralph Cotner, veteran of the 1973 goon squad violence at Coachella.

Macias told the Guardian that Local 1973 will probably be moved to Delano to retain jurisdiction over grape contracts in that area, while the contracts elsewhere will be turned over to locals in those areas. Any future effort to organize farm workers, Macias says, will be directed by Anderson through Cotner. So far, the results have been feeble. A ballot on Nov. 27 by workers at a small lettuce company in Phoenix resulted in a 43-2 vote in favor of no union and against the Teamsters.

"Whatever happens to Local 1973," says Macias, "there will be no voice for farmworkers in the Teamsters. The workers will keep moving from local to local with the crops, and elections for local officials take place in November and December when most of the workers are gone anyway."

These developments seem in keeping with the philosophy expressed in 1973 by Einar Mohn: "It will be several years before they can start having membership meetings, before we can use farmworkers' ideas in the union. I'm not sure how effective a union can be when it's composed of Mexican-Americans and Mexican nationals with temporary visas. Maybe as agriculture becomes more sophisticated and more mechanized, with

fewer transients, fewer green-carders, and as jobs become more attractive to whites, then we can build a union that can have a structure and that can negotiate from strength and have membership participation."

But the problems of farmworker participation in the Teamsters goes deeper than the election of officers. The Teamster farmworker operation, whose control is the basis for this recent shakeup, exists in essence only because the growers asked that it be created. And the reason that the growers allow it to exist is because the contracts it signs don't give the farmworkers themselves any power.

THE PROSPECTS FOR THE UFW

Teamster contracts for farmworkers provide none of the worker participation that UFW contracts provide: no job security through a union-run hiring hall, but rather the hated labor contractor system; no ranch committee made up of workers to fight grievances; no worker health and safety committees to enforce pesticide-use clauses and oversee general working conditions.

These are the issues that concern farmworkers. The history of the past ten years suggests they are not the issues that concern Teamster officials. With Bill Grami in eclipse, with Andy Anderson downplaying the farmworker organizing drive, the Teamster/UFW feud may be in for a lull—and very possibly a truce. ■

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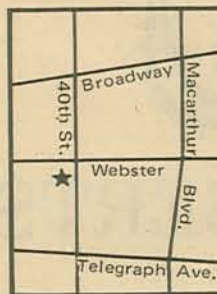
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Inside the Zebra trial

The people of California versus Manuel Moore, Larry Green, J.C.X. Simon and Jessie Cooks



FROM WOOD ENGRAVED INITIALS—THE TERRORS OF NIGHT LIFE—BY RIGGA LATVIA, 1924

By Michael Weiss

One of the most sensational criminal trials in the history of San Francisco is scheduled to begin late this month or early in 1975. Four black men are charged with planning systematically to execute whites. Mayor Joseph Alioto, seeking to ride the case into the governor's mansion, dubbed the defendants "Death Angels," but the case takes its name from the police code for their massive dragnet for the murderers of 13 San Franciscans: Zebra.

The four men accused of the Zebra murders don't look bad. In fact there is something of the good pupil in their quiet attentiveness at pretrial hearings, in their closely shaved heads, their smooth jaw lines, their conservative suits and open-collared white shirts. Their jailers' ease is reassuring too: the prisoners are neither cuffed nor chained, the few sheriff's deputies in the courtroom are not heavily armed, and a security courtroom with shatterproof glass has been bypassed for the less restrictive Department 24 of the Superior Court, where Judge Joseph Karesh is presiding.

The first time I saw the defendants, they walked into Judge Karesh's courtroom with the bouncy vigor of men who were fit. Manuel Moore, whose tan jacket is stretched taut across his wide shoulders, seems especially formidable physically. The gold-rimmed glasses he wears combined with his heft give him the appearance of a scholarly bear of a man.

The prisoners are doing calisthenics and isometrics, the jailers say, and Moore has gained weight. All four belong to Temple 26 of the Nation of Islam on Geary and are observing Black Muslim dietary restrictions in the seventh floor lockup of the Hall of Justice, where they have been incarcerated since their arrests last May. They are not cellmates. Larry Green, the slimmest of the defendants, carries a Koran into the courtroom. He comes from a hardworking, tight-knit Berkeley family. Several years ago he became attracted to the teachings of Elijah Muhammed, the spiritual leader of the American Black Muslims. Green's mother has been in court for their every appearance since her son and his fellows were seized during predawn, military-like raids. She has missed only one visiting day in that time, when she had to bury her own mother. She had never been in a courtroom before, not even for a traffic violation.

"Don't get comfortable," she told me, "You never know when the bottom is going to fall out."

Green's background and demeanor suggest he has embraced his new religion with all the fervor of a deacon of the First Lutheran Church of Duluth. American Black Muslims constitute a closed society—working, worshiping and socializing within their religion.

In court, Jessie Cooks sits slightly apart and outcast from the other three defendants. Cooks is presently serving a life sentence for the murder of Frances Rose in the parking lot of the University of California Extension School on Laguna last Oct. 20. He pleaded guilty to that crime. All four defendants have protested their innocence in the Zebra murders case, and Moore, Simon and Green understandably put some small distance between themselves and an admitted murderer. In addition, Cooks's court-appointed attorney, Roger Pierucci, is the only white

The perfectly nice citizen across the table from me had just finished using his napkin to diagram the path of the bullets through the body of a Zebra murder victim. The first bullet had ripped apart the kidney and spleen, and the second had made a pulp of her aorta.

person at the defense table where there are three black lawyers and four black defendants.

One of the lawyers is Edward W. Jacko Jr. of New York City, the top-honcho roving legal gun for Elijah Muhammed. His presence indicates the Muslims are viewing the case as an attack on them, a notion that is not at all farfetched considering the publicity given to the saga of the "Death Angels" by Mayor Alioto and the local press.

The four young men in the dock are not frightening. "If they are murderers," says a defense lawyer, "they are the sweetest murderers I ever met." I stare at them in vain for some sign of fanatical, blood-lusting race hatred, but there is none. It is what they are accused of that is frightening. If the charges against them are true, they are responsible for a course of lethal assaults, from the night of Oct. 30, 1973, when Quita Hague's head was all but sliced from her body by a sharp bladed weapon, until the night of April 16, 1974, when Nelson Shields was shot dead by .32 caliber slugs that tore his insides to shreds as he stood on Vernon Street.

Specifically, Green and Cooks are charged with murdering Quita Hague and bludgeoning her husband Richard, who was hospitalized for two weeks. Moore and Simon are accused of murdering Tana Smith and Jane Holly and wounding Roxanne McMillan, Terry White and Ward Anderson. The various counts against them—which also include kidnapping and robbery—are bound together by a conspiracy charge stemming from two alleged meetings in the fall of last year.

Though they are not indicted for all the crimes referred to by the police and the press as the Zebra murders, the police have indicated that the four—along with other, uncharged persons—are responsible for a total of 20 attacks resulting in 13 deaths.

What makes Moore, Green, Simon and Cooks so unsettling to my imagination is that they are blacks accused of killing and maiming whites because they were white and for no other reason. Random murder against one's own kind stirs a deep, preconscious terror. If the charges are true, perhaps I might have washed up on the beach some chill, gray morning, bloodied and bloated beyond recognition . . .

Such grim ruminations, of course, are all to the advantage of the prosecution, which is in no way disappointed

by the prospect of picking a jury of San Franciscans who have probably been affected by the story told to the police and prosecutors by Anthony Cornelius Harris, the informer who described the Zebra murders as rites of advancement within a secret chamber of the Nation of Islam.

Anthony Harris is the John Dean of the Zebra murder trial, the trusted accomplice whose testimony was sufficient to cause arrests but not by itself enough to bring convictions. The prosecutors have marshaled about 100 witnesses besides Harris, people who saw a killing or were victims of attacks themselves, as well as various practitioners of the criminal sciences and crafts. But prosecution and defense alike know the case against the defendants will not hang together unless Harris himself impresses the jury as being trustworthy. He need not be likable: informers are seldom popular even when you are grateful to them, as with John Dean. Harris's character is probably as crucial an issue in the trial as his memory. And his memory, though deep enough to fill 62 pages of grand jury transcript, is seldom precise about dates and places. Still, he knows much about the murders and has acknowledged his participation, direct or indirect, in seven assaults. The question facing the jury when it is empaneled—probably early in the New Year—will be whether Harris is to be believed about the involvement of Moore, Green, Simon and Cooks.

Here is Harris being questioned before the grand jury by Walter Giubbini, the chief assistant district attorney, on the night of May 7:

Giubbini begins by telling the jurors that Harris contacted the police from a telephone booth in Oakland and inquired about the reward money in the Zebra murders case.

"Why did you call the police?" Giubbini asks, according to the transcript.

"Well," Harris replies, "mainly because my life had been threatened several different times by the same members of a certain organization to the extent that if I give information to the police department I would be killed or my fiancée or the baby would be killed or my mother and father, and you know, I just knew that sooner or later, you know, if I didn't turn them in sooner or later somebody else would turn them in and plus they get a chance to kill me if I didn't."

"All right. And what about the murders that you knew about? Did you have some feeling about stopping them?" Giubbini prods Harris.

"Yes, sir," Harris replies. My guess is that he speaks here neither slavishly nor crisply, but with a kind of sly, transparent cooperation.

"You have told us that you did not personally kill anyone," Giubbini continues.

"No, I haven't, no sir, I didn't kill anyone," Harris says.

"I would like to state for the record now," Giubbini says, "that in view of your testimony, that the District Attorney and the Police Department have agreed that no charges will be filed against you for any of the crimes about which you're going to testify—"

"Yes, sir," Harris interrupts eagerly.

"—except if independent evidence comes in that you personally killed anyone."

It is not easy to get an

(Cont. on 10)

'Now if you were the police and perhaps if you knew that Harris wouldn't live, that once his protection is removed he won't survive, you wouldn't worry about letting him go.'

(Cont. from 9) impression of what Harris is like. He was one of 18 children, so he told a friend. Subsequently he told the same person there were a dozen kids in his family. By the time he testified before the grand jury he could remember only eight little Harrises. Harris also told the grand jury his brother was murdered in Long Beach in January 1973 by "some members of the Nation of Islam" because he had gone to the police with the same kind of tales Harris is now telling. Truth? Coincidence? Paranoid fantasy?

I was curious enough to call the Long Beach coroner's office and ask if a man named Harris had died there last January.

"I'd have to have a first name on that, sir," the woman in the coroner's office said after a long absence while she looked for the answer to my question.

"I don't know it. But was there a Harris?"

"There were eight, sir."

"Eight dead Harrises in Long Beach in one month?" I couldn't believe it. I am surfeited with corpses. Writing about this case is unhealthy for the mind. Blood drips from my every thought. At the seaside with my family I begin to describe the fate of John Doe #169, an unidentified white male whose corpse was found on the beach not far from where we are frisking, a poor pale plucked turkey whose limbs were sliced off his body, whose head was hacked from his neck by the chop of a blade, whose abdomen...

"Well," said the woman in Long Beach, interrupting my reverie, "those are only the ones there are coroner's reports for, sir. The ones who died suddenly."

Suddenly last January eight Harrises died in Long Beach? Keerist!

Of Anthony Harris, the police will only say that he is "alive and well." One acquaintance describes him as being thin, another says he is full in the face, and a third says he has lost a lot of weight. One says he wore a thin mustache. Two say he was clean-shaven. I have never seen him myself. But I am trying to find out what he looks like because of something I was told by someone close to the defense.

He asked me if any of the defendants resembled the composite drawing of the killer that was published on the front pages of the Chronicle and Examiner last January. That portrait was of a light-skinned black with a broad forehead that tapered along prominent cheekbones toward a thin, triangular chin. He had a pencil-line mustache, a short Afro and menacing eyes. (I suspect menacing eyes are *de rigueur* on police portraits of wanted murderers.)

"No, none of them except Green, and he not very much," I said. "Who does?"

"Who do you think?" he asked.

"You are suggesting that Harris does?"

"I would be able to answer that question except that I am bound by the gag rule," he said. All principals in the case are bound by a court order prohibiting them from discussing the case, a restriction that has given rise to a whimsical kind of communication in which "sources" who want to talk to reporters lead you down paths toward your own conclusions by means of smiles, winks and inflections.

This source suggested Harris might have called the police because he was worried they were going to catch him and calculated that the best way to save himself was to squeal on friends who may or may not have been involved. This supposition, which is obviously popular with the defense, gains some credence from Harris's unremittingly suspicious nature revealed in his grand jury testimony and by the inescapable conclusion that if other, more disinterested witnesses told the grand jury the truth then Harris is not accurately describing his own role. Two instances in the transcript stand out. The first involves the Hague abduction, the second the murder of Saleem Erakat, a grocer.

Richard Hague told the grand jury that two men accosted him on the street; Harris said he, Cooks, and Green all approached the Hagues. Harris claims he told Quita to run, but Richard makes no mention of this. Harris says Cooks held a gun on the Hagues and forced them into a waiting van while he, Harris, tried to think of ways to aid in their escape. Once inside the van, Harris says Green drove; Hague says the driver of the van never left his seat. Hague testified that one man straddled him, another Quita; that each of the men lashed the hands of his captive; that each struck or menaced his captive.

Assistant District Attorney Giubbini questioned Harris about the incident in some detail before the grand jury:

Q: Did you tie up either of these people?

A: No, sir.

Q: Did you have a gun that night?

A: No, sir.

Q: Did you hit either of these persons?

A: No, sir.

Q: While the car was driving, then, did Jessie say anything or Larry Green say anything to you about what you should do?

A: No, he wanted me, you know, to take the girl and choke her and break her neck with a judo chop, you know, I told them I wasn't going to do that. And he asked me, "Whose side am I on?" you know. I said, "I am on nobody's side. I am just here."

Similarly, with the Erakat killing, Harris says he waited in a car around the corner while others presumably did the deed. However, an eyewitness has identified Harris as being inside the grocery turning the sign on the door from "Open" to "Closed." Harris also pawned Erakat's wristwatch, but he said he took it from the Black Self-Help Center on Market Street, a Muslim-supported business where Harris, Green, Simon and Moore all worked.

If we are to believe Harris, members of a strict, clandestine, unfiltrated group of death-dealing, religiously motivated, avenging black angels took him along on their bloody crusades even after he proved himself unreliable. Why was he included? If the men he has accused were nearly as homicidal as he describes them, why is Harris alive? Because he is black? Because he is lying? Because the truth in his story is embroidered by romance and desire? It would be hard to read the grand jury transcript and escape the conclusion that Harris is untrustworthy.

I asked Inspector Gus Coreris, the police detective in charge of the Zebra murder investigation, about the possi-

bility that Harris was a killer, perhaps a psychopath lost in the maze of his own inner compulsions.

"No comment," he said with a friendly smile.

"You've promised Harris immunity," I said. "Are you really going to let him walk away free after the trial?"

"No comment," Coreris said, grinning broadly.

Hohohohoho.

"Now if you were the police," a man who is close to the trial was saying, "and perhaps you knew that Harris won't live, that once his protection is removed he won't survive—perhaps if you knew that, you wouldn't worry about letting him go."

We were sitting drinking coffee and chewing on sweet rolls, and the perfectly nice citizen talking to me from across the table was discussing murder and revenge the way you and I might the price of sugar—as though it were the most ordinary though outrageous thing in the world. He had just finished using his napkin to diagram the path of the bullets through the body of a Zebra murder victim. He had drawn top-, rear- and side-view diagrams. The first bullet had ripped apart the kidney and spleen, and the second had made pulp of her aorta.

"If you study the micro-autopsy report," he said, taking a small bite out of his warm roll, "you can conclude that the killer knew anatomy, had studied murder."

Murder becomes the preoccupation of the people who dwell in its world—cops, lawyers, killers, squealers, bereaved relatives of murderers and victims alike, and of reporters—people like me, who often succumb to an emotional identification with the victims. I had just settled onto a couch in the press room at the Hall of Justice when a man I had never met came up to me and began a conversation. He had the pallor and the paunch and the harried way of a daily newspaper reporter, which he was.

"I don't understand it," he said. "The violence. I can understand taking a woman's purse. That I can understand. But taking a razor and slashing her eye out and cutting the tendons in her arm so she's blind for life and has only one arm? A woman he had never seen before? I was on that case."

I nodded dumbly. I didn't want to listen, but I couldn't bring myself to walk away.

"Everybody says we hate them, but I've got no hate in me," he continued, speaking mildly, monotonously. "They're up so tight. I think they hate us."

"A lot of hatred and fear," I agreed.

"We're going to set a record for murders, did you know that?" he asked. "The record was 125 in 1969, and we've got 117 already and the whole month of December to go. We're gonna set the record. I got this idea for a picture. Clear a big parking lot and get 117 people to lie down in it and pose like they're dead. That's a lot of people, 117 people."

I tried to imagine him persuading his editor to publish this picture.

"People ask me what's changed," the reporter said. He has written about crime and police work for two decades. "The violence in crime, that's what's changed. I bought myself a .38 to carry in my pocket when I go out at night. I don't understand the violence."

He paused.

Then he patted his right buttock fondly. "It's nice to have a friend," he said with sly warmth. For a moment I didn't understand. Then I realized he was talking about his new .38, where it snuggled against his ass and made him feel befriended. ■

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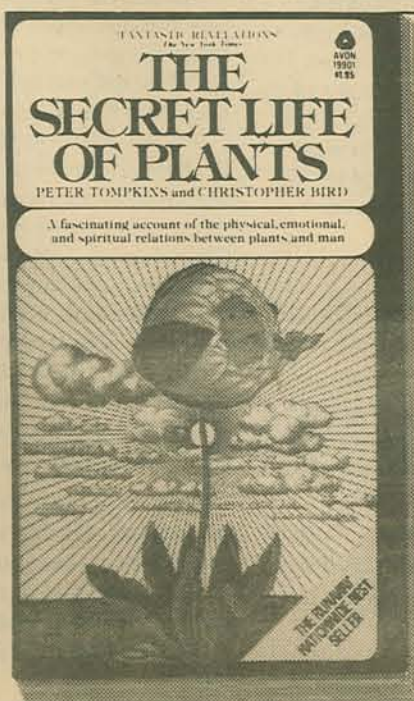
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3. The Banana War - follow-up stories are sought.
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It can happen here

By Burton H. Wolfe

... all it will take is a good-sized earthquake.

Principal life loss and burn injuries will occur when a fire spreads in a highrise building during the working day. It is quite reasonable for several newer highrise structures to have fires due to equipment problems in the mechanical floors which are often located in the middle stories. Should a fire start on the 20th story of a 40-story building when elevators and stairs are out due to earthquake, life loss in the upper stories could be in terms of hundreds of persons. It must be remembered that the earthquake will shatter many fire resistive enclosures around the elevators and stairs, allowing fire to progress from story to story where combustible material exists. This is a significant hazard in San Francisco with its many highrise buildings. Life loss under these reasonably possible conditions could be in terms of several hundred persons.

"A Study of Earthquake Losses in the San Francisco Bay Area," report prepared by National Oceanic & Atmospheric Administration for the Office of Emergency Preparedness, section on highrise fires attributed to Karl V. Steinbrugge, Pacific Fire Rating Bureau/Insurance Services Office, attribution denied by Steinbrugge.

Anticipating the December screening of the movie called "The Towering Inferno," daily newspapers have been publishing irresponsible statements by non-experts on the supposed fire safety of highrise buildings in San Francisco.

According to the two most widely acknowledged highrise fire experts in the Bay Area, Superintendent of Building Inspections Al Goldberg and Fire Marshal Emmet Condon, only six highrise structures in SF contain the major life safety standards now included in the nation's Uniform Building Codes.

All the rest of the 900 highrise buildings in SF must be considered potential fire disaster areas.

A highrise is defined in current building and fire codes as any structure 75 feet in height or more. According to Goldberg, there are now as many highrises in SF as there are in the rest of California cities combined. SF is third in the nation, behind only New York and Chicago, in highrise buildings.

For one giant-sized geological reason, the highrise buildings in SF are vastly greater fire hazards than those in midwestern or eastern cities: SF is in earthquake country, and quakes are by enormous degree the biggest factor in a potential highrise fire disaster.

San Franciscans should bear that in mind every time they hear a local fire official boast that highrises are safer here than elsewhere because this city has stricter codes and better firefighting equipment. Neither factor has any bearing on what constitutes the major highrise fire hazard in SF. The major hazard is an earthquake.

Earthquakes are practically the whole ball of wax in the discussion of California highrise fires. In the famous 1906 quake here, fire did the most damage and claimed the most lives, not the ground shaking itself.

You can go through the scores of pages and thousands of words on new fire safety codes. You can argue about the effectiveness of this system or that system. You can quote official viewpoint A against official viewpoint B. You can write a 50-page article filled with charts, tables, statistics, graphs, studies of combustible materials, comparisons of fire conditions, etc., etc.

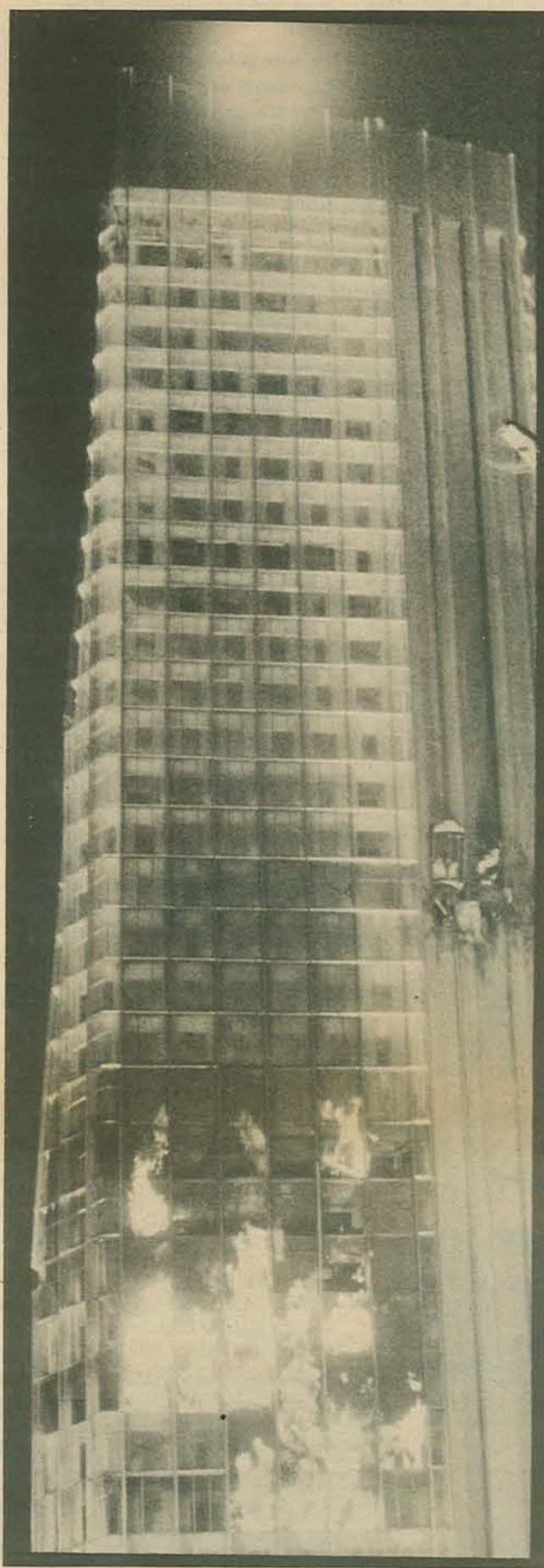
None of it amounts to a damned thing.

NO HOLES IN THE CEILING

Earthquakes not considered, "The Towering Inferno" is merely a fictitious horror production, not the harbinger of potential tragedy that is cause for great alarm in real life. Skies jammed with airplanes, auto crashes, nuclear explosions, coal mining disasters, floods and industrial accidents are cause for alarm. Highrise fires minus earthquakes are not.

"In the last 30 years," said Fire Marshal Condon, "there has not been a single occupant life loss in San Francisco highrise fires. We lost one fireman around 10 years ago. He was trapped in an elevator."

Even in the most sensationally publicized highrise fires elsewhere, there has been no "Towering Inferno." There were two fires in New York City highrises in the latter half of 1970: at One New York Plaza, a 50-story structure damaged to the extent of \$10 million, and at 919 Third Avenue. Two individuals died in the first, three in the second. On Nov. 11, 1972, the 16-story Rault Center building in New Orleans caught fire, and



OOOH! Death and destruction in "The Towering Inferno."

some of its occupants produced front-page newspaper headlines and photos by jumping out of windows; six died. This year, when a major fire broke out in a Los Angeles highrise, the building was evacuated without loss of life.

Compared to the number of people killed by autos, heart attacks, cancer, criminals, soldiers, friends and lovers, the danger of death by highrise fire becomes insignificant. Efforts by the producers of "The Towering Inferno" to make it seem otherwise are absurd. Goldberg and Condon have pointed out many flaws in the way the movie fire is supposed to start. How it is extinguished is even more absurd, Goldberg said. "They have a water tank pouring water down from the roof. There is no way to do that because there are no holes in a highrise ceiling."

This is not to deny the existence of a non-earthquake-related highrise fire danger in SF. There is a danger because SF has not adopted modern safety standards: sprinkler systems, smoke blowers, automatic detectors and alarm sounders, compartmentalized floors, elevator protectors and various emergency operations identified now as a part of a Life Safety Program worked out by Goldberg, Condon and other highrise fire experts.

The six SF buildings with all features of the Life Safety Program, according to Goldberg and Condon, are: Transamerica, AAA, New Metropolitan Life, Standard Oil, Southern Pacific and Crocker National Bank's Northern California Operations Center.

The Bank of America Center, the Wells Fargo Building and other highrises most directly linked to BART and the Manhattanization of SF do not have the Life Safety features, although Goldberg said B of A is "relatively safe."

Not so safe, according to Goldberg, are two highrise buildings owned principally by the two men who have been the major conspirators in Manhattanizing the Bay Area: Steven Bechtel and Edgar Kaiser. From the standpoint of the latest fire safety standards, Goldberg says, the Bechtel Corporation headquarters on Beale Street in SF and the Kaiser Center in Oakland are hazardous. "They have done nothing to install Life Safety systems to solve the major problems raised by our studies of highrise fires," Goldberg said.

A CONSERVATIVE ESTIMATE: 40,000 DEAD

But the most hazardous structures, according to Goldberg and Condon, are those of open or unenclosed stairwell construction such as the ones at 400 Montgomery, 465 California and "scores of other buildings around town." Condon explained that open staircases and other open vertical shafts present the most severe disaster potentials in fires because "they transmit gas, heat and flames to all floors so quickly and easily." Or, as Goldberg put it, "A fire anywhere in the building will fill it immediately with toxic gases."

The reason the word of Goldberg and Condon packs so much authenticity is that they have conducted intensive studies of highrise fires, they are nationally recognized by structural engineers as top experts on the subject, and they have been leaders (you could state without exaggeration that Goldberg has been THE leader) in working out safety codes adopted in SF and elsewhere.

The major features of the Life Safety Program they worked out will be compulsory in highrise buildings constructed here after Jan. 1, 1975. Since the new features will not be retroactive, older highrise buildings will remain fire hazards.

"That can't be helped," Goldberg explained. "If you were to try to install the features required by the new code, the cost would be greater than that of the building. Just to put in sprinklers would be to practically wipe out downtown San Francisco. It would amount to the biggest urban renewal project in the world."

Because firefighting capacity in SF is considered tops and highrise fires have not been a major problem here, Goldberg takes a calm, nonalarmist position even though most highrises in the city will continue to be officially hazardous. He downplays the disaster potential, in fact, until the matter of earthquakes is raised. Then the picture changes dramatically.

During a recent interview with Goldberg, I read to him the frightening portion from the NOAA earthquake damage report that appears at the beginning of this article. Goldberg said, "That is very true."

Three years ago, a team of earthquake experts undertook a study to provide the President's Office of Emergency Preparedness with a rational basis for planning earthquake relief and recovery operations in the Bay Area. The result was a 216-page report released by the National Oceanic and Atmospheric Administration in 1972, which concluded that in the event of a temblor the size of the famous 1906 quake, some highrise buildings would collapse, BART structures would fall down, freeways would sink, fires would rage uncontrolled, 10,000 people would die and 400,000 would be injured. If the quake caused the collapse of a major dam, disaster tolls would be much higher.

In their report, the authors adopted what they called a "conservative approach." They could easily have predicted a greater disaster from a 1906-sized earthquake and fire. Many experts I have consulted in a decade of reporting on this subject have predicted much worse highrise catastrophes.

Even with their "conservative approach," the authors of the NOAA report predicted a big quake would knock out fire safety systems, trap many people and cause hundreds of deaths and injuries. The basis for their dire prediction is known to anyone who has studied highrise performance during earthquakes.

The consultants used in the NOAA study were chosen "for their extremely wide experience in earthquake design and earthquake effects," according to Ted Algrmissen, director of NOAA's Seismological Research Group. Henry J. Degenkolb, major industrial engineer consultant for the study, is one of the world's top students of building quake damage. Karl V. Steinbrugge, "principal chief consultant," is manager of earthquake research for the Pacific Fire Rating Bureau/Insurance Services Office and one of the world's top (Cont. on 12)

(Cont. from 11) consultants on design of buildings for earthquake protection purposes.

Under intense questioning two years ago, Steinbrugge admitted neither he nor anyone else can design an earthquake proof building, and this means nobody can design a fire protection system that is guaranteed not to break up in a quake.

"It's not in the state of the art." That's the way Steinbrugge put it two years ago. Now he doesn't want to talk. When I sought to question him further this year on the portion of the report dealing with highrise fires, he responded, "I'm a structural engineer. I don't know a thing about fires. I had nothing to do with that part of the report. You better ask Degenkolb to verify his sources. I'm not having anything to do with that." Degenkolb, author of the portion dealing with highrise fires, said, "It was Steinbrugge's baby."

If you have followed the Guardian's coverage of how San Francisco is being Manhattanized in wanton disregard of its location in one of the world's major earthquake fault zones, you know the reason behind this run-around. To do business in SF these days, you must be committed to the construction of highrise office buildings and apartments, expanded transportation facilities to serve the highrises, and new centralized business, convention and recreation centers to further enhance the Manhattanization of the city.

Steinbrugge earns his living by designing features of highrise buildings to meet earthquake insurance standards (encompassing fires).

Degenkolb earns his living as a consultant on projects related to the Manhattanization of SF. (For example, he is now principal consultant for the expansion of the Sutter-Stockton Garage, an expansion necessitated by the construction of more and more highrise office buildings downtown.)

It is amazing these men have gone as far as they have in their past warnings of quake-related disasters. You can imagine what they or others not so closely involved with the Manhattanization of SF might project in a study of potential tragedy.

THE SAFEST PLACE IN AN EARTHQUAKE?

A few years ago, Degenkolb released a bomb of a warning about the danger of highrise buildings collapsing in an SF quake; then he stopped talking. Today, in place of what he once said, the daily newspapers publish wildly irresponsible statements by people who are not earthquake or highrise experts.

Under the headline "A highrise inferno is very, very unlikely in SF, official says," the Examiner recently published the comments of Fire Lt. Anthony Rodriguez and Fire Chief Keith Calden. According to Al Goldberg, neither of these men has studied highrise fires and neither

qualifies as an expert. "Calden is a firefighter, that's all," Goldberg said.

Yet the daily newspapers have been allowing these men and business leaders deeply involved in profit-making from the Manhattanization of SF to make uncontradicted propaganda statements assuring citizens there is no highrise earthquake hazard, consequently no highrise fire danger. "It Can't Happen Here" trumpets the December issue of San Francisco Business, house organ of the Chamber of Commerce, in a story about "The Towering Inferno." Not a word about earthquakes. If the public were provided with statements from earthquake experts that no building can be made quake-proof, then the public would realize that no fire protection system is adequate in a big temblor.

Instead of reading that, the citizen picks up his daily Examiner and sees a story by R. L. Revenaugh, who allows Ben Kacyra to state, uncontradicted: "A highrise is the safest place to be in an earthquake."

Who is Ben Kacyra? He is head of Earthquake Engineering Services, "which designs earthquake-proof buildings," according to Revenaugh.

In a decade of reporting on this subject, I have interviewed, telephoned, corresponded with and read the writings of all major earthquake experts in this country. I have never come across one who would say there is any such thing as an "earthquake-proof building." I have never come across one who would say highrise buildings are the safest place to be in a quake.

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To the contrary, all experts agree it is impossible to design a quake-proof building; the best they can make it is "earthquake resistant." And that means the worst assessments must stand, assessments such as the following:

Dr. Louis C. Pakiser, director, National Center for Earthquake Research (US Geological Survey): "Soil and foundations must be considered as the most critical aspects of the problem. Soil sometimes loses strength and behaves like a liquid when the ground shakes violently. Soil that will liquefy will take down almost any building . . . [He was talking especially about Bay fill on which downtown SF highrises are constructed.] The characteristics of any given area of soil are so complex, so intricately different, that there really can be no present model for earthquake proofing."

TOO MANY STRUCTURES

Henry Degenkolb, after a visit to Caracas, Venezuela, for an examination of the 90 highrises that collapsed there in a 1967 earthquake, with a death rate of 40 per building: "Most highrise buildings in Caracas were of modern earthquake resistive types . . . of the same types constructed in San Francisco in recent years."

Unacknowledged author of NOAA report: "Multiple unit structures in San Francisco are often multi-story and constructed of heavier mass materials such as concrete and steel; these heavier mass materials have often been associated with large life loss, particularly when they are of non-earthquake resistive unit masonry construction."

Further from NOAA report: "Multi-story structures are often subject to long period earthquake effects, i.e., the

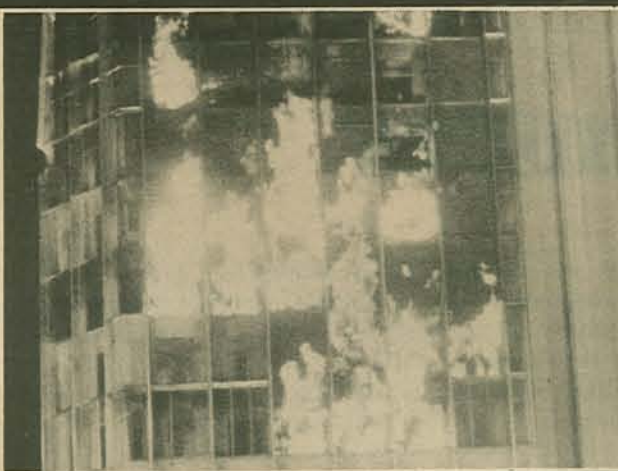
earth's gentle rocking motions from distant earthquakes may cause heavy damage due to quasi-resonance with these taller buildings."

And this is why the authors of the NOAA report said what they did about highrise fires erupting with a quake. If any building can collapse or break up, there is obviously a powerful possibility that a big quake will rupture any fire protection system within that building, including the costly sprinkler system that Transamerica officials have been bragging about (see recent Chronicle and Examiner stories quoting them).

"Where major earthquakes have occurred in the past, they will reoccur in the future," said Charles Richter, the seismologist responsible for the most popular measurement of quake intensity, the Richter Scale.

No other seismologist, no geologist, no earthquake expert disputes that statement. They cannot predict when the next big quake will come; they can and do predict that it will hit the new Manhattanized SF some day.

This city has stricter codes and better firefighting equipment than elsewhere. Neither factor has any bearing on what constitutes the major highrise fire hazard in SF.



For disaster planning purposes, earthquake experts and the government agencies they cooperate with have officially adopted the highrise fire statement in the 1972 NOAA report: "It is quite reasonable for several newer highrise structures to have fires due to equipment problems . . . life loss in the upper stories could be in terms of hundreds of persons . . ."

Amid all the hysteria, confusion, obfuscation and contradictory statements over the highrise inferno danger, the NOAA statement remains the most important prediction because it concentrates on the one unbeatable cause for a future highrise fire holocaust: earthquakes. As earthquake expert Louis Pakiser once told me in a scathing rebuke of Bay Area developers: "Too many structures have been built in areas that are far too dangerous."

Because highrise buildings have been constructed in one of the world's major fault zones, there is a serious possibility of a major highrise fire disaster in San Francisco. Any statement contradictory to that is a lie. ■

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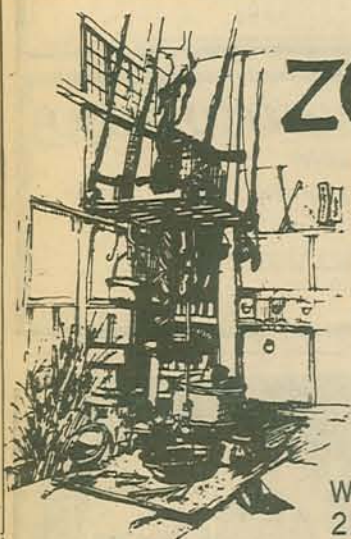
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Seeking a new solidarity Women Carpenters

By Katy Butler

Hard Core Construction is a small-time San Francisco carpentry outfit, hammering and sawing its way through kitchen remodeling jobs and decks and repairs, struggling to keep its six-person crew busy as the winter and the depression take their toll on the trade.

It's like any other young firm, except that half the crew—two apprentices and one experienced carpenter—are women. Five days a week they joke and work and learn shortcuts, learn how to go with the swing of the hammer, learn how to balance on ledges, how to lift boards and use leverage, how to drive a nail straight and true. In the process they're acquiring skills sanctioned as male mysteries since the Middle Ages.

Jean Pyhtila and Jody Bartlett, the apprentices, are picking it up from Gary Stein, a 24-year-old good ol' boy from Virginia, one of the few men actively promoting and teaching carpentry skills to women.

Why is he doing it? "Well," he said, scratching his blond sawdusty head, "I figure I'm going to get married someday and spend 20, maybe 25 years of my life with a woman, and what do I know about them? Working 16 hours a day with men and then going home to be with a woman? I don't know shit about them."

"It's fantastically satisfying," said Cheryl Parker, cabinet maker's apprentice at a woodworking shop in Oakland. "I love the wood. Other women ask me questions, and I realize I do know things. I've worked on every machine in the shop now. It's nice to have some understanding of things that powerful and dangerous."

Skilled trades usually require a four-year apprenticeship program before the worker can call herself a journey-person and command comfortable union wages of around \$9 an hour. And apprenticeships are limited. Some require aptitude tests and oral interviews. Others can only be applied for once every two years. In the past, only

friends and relatives of union members have understood the procedure and won the limited number of slots. But now women are pressuring the industries and the unions to open the programs up. More and more women are fighting for apprenticeships, aware that this is one way out of the economic bind that gives the average fulltime woman worker three-fifths the income of the average man.

Cheryl Parker pushed and waited for a year and a half before she got a crack at the skilled "male" wages of a cabinet maker. She had been going through a periodic depression about the career direction of her life, working in an office at Macy's and going to college part time. She was 27, and she knew that even a B.A. in psychology probably wouldn't find her work. "I decided I was sick of being poor," she said. "I wanted to make good money. And that meant a male job."

GIRLS, CHICKS AND STONE FEMINISTS

Parker went to Advocates for Women, which helps women get management and other nontraditional jobs. Their Women in Apprenticeship Program (WAP), funded by the Department of Labor, lets women know of the possibilities. WAP called Parker every month with the dates and requirements of apprenticeship programs. She applied to the plumbers, the metal workers, the carpenters and the cabinet makers. She slept outside the cabinet makers' hiring hall to be first in line and first on the list when they started taking applications the next morning. She went to contractors with a letter from the union in hand, asking for jobs and getting turned down. How did she keep pushing for a year and a half? "I was working at Macy's," she said simply. Finally, the call came. The cabinet makers' union had been told about a job opening for an apprentice. She was first on the list and first dispatched.

"I really took it on," she said. "I really didn't know anything, so I had no preconceived notions. I'm really serious. I'm buying myself tools. That's what I'm banking on—that they'll see I'm serious and let me in."

Like all apprentices, the women are slaves to the journeypeople and have to sweep up, haul wood, and take orders. But often they carry extra burdens. Some men resent the invasion of women into the temple of skilled blue collar labor. One construction worker insisted, "Men have an innate ability to handle tools." Another woman was ordered to use a dangerous concrete-chipping machine without training during her first week. Another was sent to work on a beam on the 23rd floor.

Some complaints are more subtle. Many of the women are stone feminists, sensitive about being called "girl" and "chick" in a way that male construction workers don't understand. Journeymen often subtly convey the suggestion that the women will never pick up the skills, or they comment on how their wives can't hold a hammer. But some women find their co-workers helpful. "It was very harmonious," Georgia Otterson, a carpentry apprentice, recalled. "My foreman told me he could remember when he was green. It was the hierarchy that was the problem."

These women apprentices are the lucky few who have a chance to acquire the skills, even under such killing pressures. Twelve hundred women have asked WAP about the apprenticeship program, but only 29 have been placed in one year. Of 39,000 California apprentices, only 140 are women.

"With the downturn in the economy, it's hard to get into apprenticeship programs whether you're a woman or a man," said Christy Niebel, a part-time interviewer. WAP arranges role play interviews and tracks down apprenticeship requirements and program openings.

Sometimes that's not enough. Women have taken em-

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players and apprenticeship programs to court to fight sex discrimination. Two women who applied to the IBEW (electrical workers) apprenticeship program scored in the top five applicants on the written test, but they mysteriously dropped to the bottom of the group on the "oral interview" (a subjective measure long used to keep other minorities out of employment). The women sued the IBEW and were reinstated.

WAP doesn't underplay the difficulties. "I'm usually very discouraging," Niebel said. "I let them know what the difficulties are. About one-half are not committed. Another quarter would be, if the situation wasn't so overwhelming. And the last quarter are going to make it no matter what." Some of the new women apprentices, she admitted, are superwomen with two or three years of solid carpentry experience behind them. For the contractor, hiring them at apprentice wages is a great bargain.

Other committed women have been bitterly disappointed. Last June, Jenny Jennison, Lynn Merrell, and some others founded NEW (Nontraditional Employment for Women), a pressure group using Saul Alinsky-type organizing tactics to open up more apprentice slots to women. Merrell, a bicycle mechanic who tired of earning \$2.50 an hour for skilled work, became an organizer for NEW after she failed to get a carpentry job. Now she's helping lead some of NEW's 250 members on picket lines and to administrators' desks, demanding more apprenticeships for women.

NEW and WAP have been pressuring the California Apprenticeship Council, a union/management body that sets policy throughout the state for local apprenticeship councils, to establish definite "goals and timetables" for hiring women in the skilled trades. A similar system of goals and timetables has increased the percentage of minority men in apprenticeships from 15.3% in 1968 to 23.3% today. So far, the CAC has refused to adopt such a program, despite the urging of its only woman member, Ruth Drossel of the Culinary Workers' Union, and her boss, Joe Belardi.

Unions are resisting, too. "Women on construction jobs—that's an eyebrow raiser," one local union business agent told me. Chuck Hanna, administrator of the local apprenticeship program and a carpenter himself, said, "Obviously, some contractors have some concern about it. I would too." Hanna thinks an affirmative action program for women would be "just as unrealistic" as he believes it has been for minorities. "It's just a piece of paper," he said. "These government people have a piece



Hard Core Construction workers Ann McCombs and Jean Pyhtila on the job.

of paper and they wave it around and scream, but it doesn't cure the evils of discrimination."

NEW is now targeting specific contractors, pressuring them to adopt their own affirmative action plans for women. The first major target was Hans Wachsmuth, director of the Williams and Burroughs Larkspur terminal project for the Golden Gate Bridge Authority. Wachsmuth also serves on the board of directors of Advocates for Women, but he refused to commit himself to an affirmative action program. "He told us he would hire one woman, in the spring, in a soft job," Lynn Merrell told me. "That would be bound to piss off the other workers who were carrying their load."

THE HARDEST PART IS THE LONELINESS

NEW picketed a Williams and Burroughs construction site on Front Street, but Wachsmuth hasn't come around. "We haven't been as together as we need to be," Merrell said. "We need a base of thousands of women to keep up the political pressure, threatening the state and city government to force them to act. We have to dog the hell out of them, watchdog them every step of the way."

NEW turned its sights on the bridge district itself, asking for a commitment to women workers on the Larkspur project. There they got the familiar bureaucratic runaround. Affirmative action officer Renee Thomsen told NEW they could not be included in the North Bay plan (which commits the project to 12% minority hiring) and would have to draw up their own plan. Then she threw the ball to her personnel officer, who told the NEW women to see Thomsen.

'We need thousands of women to keep up the political pressure, threatening the state and city government to force them to act.'

NEW is lying low, researching the bridge district and looking for opportunities to pressure Wachsmuth into setting up a plan for women. The bridge district is a vulnerable target, they figure, already weakened by charges of mismanagement and conflict of interest. "We figure they've been having so much trouble, they're not going to want any more," Merrell warned.

While they push and picket and write letters, green women apprentices carry their lonely load in the workplace. Unlike the men who took shop in high school and helped their daddies putter in the cellar, the women are new to tools and drills and machines. Some of the men are patient, sensitive and helpful; others call them "girl" and "stupid," and pester them about how many pounds they can lift and how many dates they had over the weekend.

"The hardest part is the loneliness," one carpenter's apprentice told me. "I'm the odd person out. The last few years, in the women's community, I've felt good about myself. Now I'm filled with self-doubt. They taunt me, and they watch to see if I'll bite. I just tune it out. But sometimes I space out, because I'm in my head so much."

If she sticks it out, she can look forward to a new solidity, like Ann McCombs, Hard Core Construction's journeyperson carpenter. McCombs is competent and strong, stripped of the placating, apologetic gestures that mark most women in the culture. "Carpentry is a way of translating what goes on here" (she points to her head) "and here" (she points to her heart) "through here" (she touches her hands) "and see it come up at the end of the day." She smiles. "It's beautiful." ■



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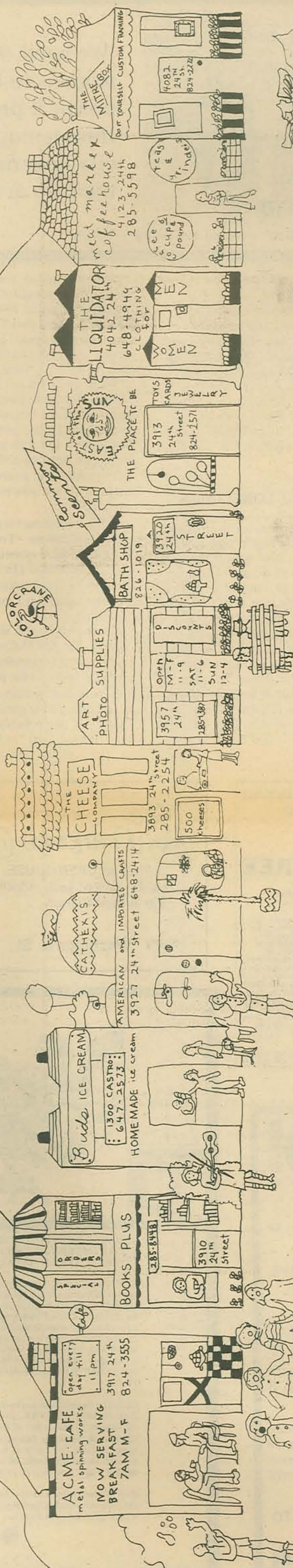
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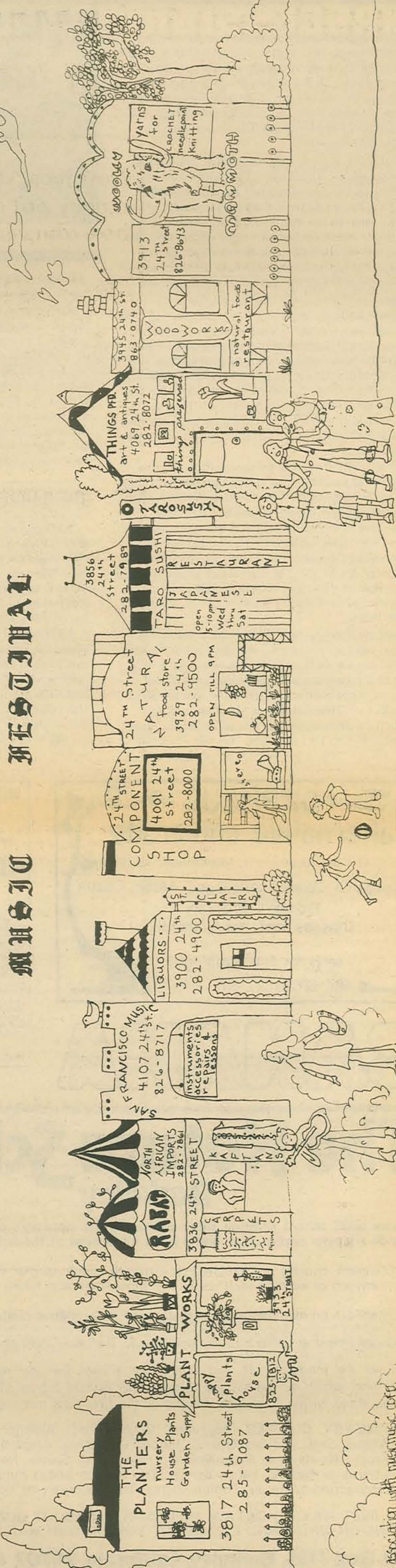


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RECESSION NOTEBOOK

Thirty days to pay...

By Ken McEldowney

The best place to charge merchandise is the store that takes the longest time to mail its bills, right? Wrong. That's the worst place. The "30 days to pay" advertised by most stores doesn't mean 30 days from when you receive the bill. It means 30 days from the end of a "billing cycle." Half of your 30 days may elapse before you actually get the bill. Many charge customers have discovered to their chagrin that just ten days after their bills arrive in the mail, the stores have socked them with the maximum legal interest on their accounts—18% a year.

It's just one of several ways department stores have come up with to squeeze the maximum amount of money from their charge customers. Some stores have gone farther, shortening the month to 25 days. Grodin's, Granat Bros., Capwell's and the Emporium have all switched to the 25-day payment periods. The Emporium claims the remaining five days constitute a grace period, during which there's no penalty, but other stores have grace periods extending beyond the 30 days.

BUT I PAID THE BILL . . .

The stores have also figured out how to charge you interest on bills you've already paid. It's called "previous balance," as in:

"The finance charge is figured on the previous balance shown on your statement before deducting payments or credits."
—The Emporium

In other words, if you are billed for \$100 on Nov. 14 and you pay \$90 by Dec. 14, you'll still be charged interest on the full \$100, not the ten dollar balance. The system maximizes the amount of finance charges for the store by constantly overcharging the consumer, since finance charges are always based on a month-old balance.

Oakland consumer attorney Hal Seibert estimates that California consumers would save \$5-10 million a year if Sears and Montgomery Ward alone would abandon the "previous balance" system. He has filed nine class-action suits against Bay Area stores, charging them with violating the Unruh Act, which prohibits retailers from charging more than 1.5% monthly interest on month-to-month balances.

Some stores, including Hink's, Brooks Brothers and Cable Car Clothiers—Robert Kirk Ltd., compute their finance charges on the "adjusted balance" system, which allows for payments during the just-completed billing period. Penney's uses a third method, basing the finance charge on the average daily balance in the previous billing cycle, with payments weighted by how long they have been on the books. This method most accurately reflects the day-to-day status of the account.

STRIKING BACK

There's been some forward movement in legislation to protect the consumer from being gouged by retailers. President Ford has just signed the Fair Credit Billing Act, which sets 14 days as the absolute minimum between the day the consumer is billed and the day interest charges begin. The law, which doesn't go into effect until Oct. 28, 1975, will also require that if a consumer does not notify a creditor about an error in his or her credit account, the creditor must reply within 30 days and resolve the problem within 90 days. Also, people who buy faulty goods or services with a non-store credit card will have legal claims against both the store and the credit card company. Under certain conditions, a customer who has tried to get satisfaction from the store can legally withhold payment.

How local stores try to squeeze the most money out of their charge customers and how you can fight back



PHOTO BY RICK GROSSE

Robert Kahn, editor of "Retailing Today," which goes out to top store executives, uses volunteers who provide information on their own bills to determine how much time stores give their customers to pay without penalty. The key is how long it takes the store to process and mail out bills after the close of the monthly billing cycle. The longer it takes the store to get them out, the fewer days the customer has to pay before the store starts to charge interest.

Kahn considers four working days between the close of the billing cycle and the postmark date to be a reasonable goal. Herewith, his most recent data:

Retailer	Average working days to get bills out	June-July	Aug-Sept
* Breuner's (Oakland)	6.5	8.0	
Bullock's (No. Cal.)	5.3	6.6	
* Capwell's (Oakland)	9.3	10.2	
* Emporium (SF)	8.8	9.7	
* Grodin's (Oakland)	8.4	11.0	
* Gump's (SF)	7.7	9.3	
Kink's (Berkeley)	9.0	8.7	
Liberty House (N. Cal.)	8.5	—	
* Livingston Bros. (SF)	5.0	5.0	
* Macy's (SF)	6.4	6.6	

State law (effective Jan. 1) prevents credit card companies from prohibiting retailers who accept their cards from offering discounts to cash customers. So far, the Guardian has been unable to turn up any stores that plan to grant such a discount. They probably won't until people start asking. If you run across any merchant who gives such a discount, let us know and we'll print their names.

SF consumer advocate Gary Near has filed suit against MasterCard—specifically Security Pacific Bank, which is second only to Chase Manhattan in MasterCard billings. Near wants to go farther than the state law: he wants retailers to be able to charge credit card customers a surcharge to reflect the actual cost of handling a sale, and end the current practice whereby cash customers subsidize the extra costs and paperwork due to the credit card customers. The case is now before US District Court Judge Stanley Weigel for an initial ruling on whether it is a legitimate class-action suit.

IN THE MEANTIME. . .

While we wait for the outcome of these court cases and for the federal

* I. Magnin (SF)	4.4	5.4
J. Magnin (SF)	5.0	4.0
* Maison Mendessolle (SF)	2.7	1.0
Penney's (Oakland)	5.0	5.0
* Ransohoff's (SF)	—	5.0
* Roos/Atkins (SF)	3.5	4.0
Saks Fifth Ave. (SF)	5.0	—
Shreve & Co. (SF)	11.0	12.5
* Smith (Oakland)	—	6.0

*Stores found by Guardian researchers to be using unfair "previous balance" system of computing interest payments. Others: Hastings, (SF), Goldman's (East Bay), Granat Bros. (SF), Montgomery Ward (SF).

Throughout 1974, Capwell's and the Emporium have had the worst record of the major local retailers. Since Kahn doesn't consider Sundays and holidays in his calculations (they aren't working days for the stores' credit offices), these two chains are eating up a full two weeks of the billing cycle through their own inefficiency.

The Guardian will continue to publish Kahn's reports as one more pressure on retailers to improve their billing procedures.

legislation to take effect, here are some tips on making the best of the credit situation:

1. If you can get the same product at more than one store, choose the store with the best credit policy: the quickest billing, the longest billing period, the most equitable method of computing interest charges (avoid stores that use the "previous balance" system). Let the other stores know why you aren't shopping there (a little jab at the pocketbook always helps).
2. If you must patronize a store that uses the "previous balance" system, use either MasterCard or BankAmericard, both of which use the "adjusted balance" method. Again, let the store know why you're doing it (another jab, since the store then has to pay the bank 3-6% of your purchase as a service charge).
3. Use the store's credit policy to your best advantage. If the date your billing cycle begins isn't noted on your bill, call the store's credit office and find out what it is. It will usually depend on the first letter of your last name. For example, at the Emporium the billing cycle for A and B names begins on the third day of the month; for the C and D names it's the 7th and so on. Time your pur-

chases so they fall as early in the billing cycle as possible. If your store uses the 30-day payment period and your cycle date is the 13th, you can buy something on Dec. 14 and not have to pay for it until Feb. 13.

4. To keep the customers happy, some stores have a grace period on late payments. Often it's okay if a payment is merely postmarked on the deadline day, even though it's supposed to be in the credit office that day. Find out about the grace period and make sure the store observes it.

5. When all else fails, complain. Stores don't want to lose customers and will often bend the rules when faced with an irate customer who is vocal and persistent. If there are six or more working days between the end of your billing period and the postmark on your bill, call up and demand an explanation on the grounds that the store is denying you a just amount of time to make your payment. Complaints can bring about changes in credit policy: Cable Car Clothiers—Robert Kirk Ltd. acknowledges that customer complaints helped them decide to switch from the "previous balance" system to the more equitable "adjusted balance" method of computing interest charges.

6. If you're going to make a major purchase or want to pay off some department store bills, it makes a lot more sense to go to a credit union for a loan on far better terms than the 18% you face from the stores or the credit cards.

While most credit unions restrict their membership to people in particular unions or working for certain companies, we have been able to find several with fairly open membership.

Cooperative Shopping Centers credit unions. Open to all members of the co-op stores: 1763 Eastshore Blvd., El Cerrito, 235-8520; 1550 Shattuck, Berkeley, 841-7711; 1414 University Ave., Berkeley, 845-6428; 3667 Castro Valley Blvd., Castro Valley, 357-8896; 59 Tamal Vista Blvd., Corte Madera, 924-9550; 1510 Geary Rd., Walnut Creek, 935-2710.

Metropolitan Credit Union. Open to people living or working in Alameda and Contra Costa counties: 285 17th St., Oakland, 444-7360.

Palo Alto Credit Union. Open to members of the co-op store: P.O. Box 11458, Palo Alto, 94306, 326-8645.

Cooperators Credit Union. Open to members of unions or non-profit organizations: 1400 Castro, SF, 824-6691.

Quickie buys

TOP OF THE LIST is a season when the spirit of giving often gives way to commercialism is the Alternate Christmas Catalogue, which last year channeled \$300,000 away from consumer products into human welfare. See page 3 for more details. . . . **DISCOUNT BOOKS.** Good recommendations about Bookquick, Inc., 160 Eagle Rock, Box B, Roseland NJ 07068. 30% off on books selling for more than \$3. Write for order forms. . . **TRINKETS AND TOYS.** East of the Sun, 3913 24th St., has dozens of little gifts from 10¢ and less: tiny black skillet with eggs, 3/10¢; imported Donald Ducks, 3/10¢; Winky animal pins, 3¢; fortune teller fish, 4/15¢, larger fish 2/15¢; finger traps, 10¢. . . **WINE BARGAINS.** Three bargains from Astorian Wine Imports, 1252 Howard: Grand Reserve, white or red for \$1.99 a bottle; Latour Marcillanet Haut Medoc AC, 1967, was \$4.99 now \$2.99; Fleurie, 1969, was \$4.99 now \$3.79. . . **HARD STUFF.** Far fewer sales listed in the liquor industry BIN book this Christmas, but we found a few buys in half gallons: Beefeater, \$16.75; Cabin Still, \$10.98; Haig, \$15.99, and Johnnie Walker Red, \$18.45. If your retailer is listing higher prices, ask why. . . . Send your Bargains and Burns to Ken McEldowney, Bay Guardian, 1070 Bryant, SF 94103. ■

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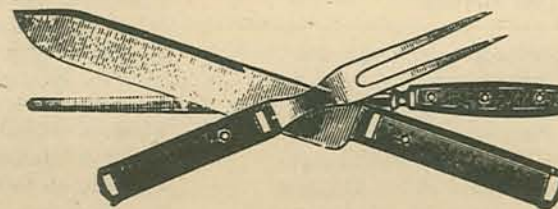
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Striking back at 'the Mandarin way'

The battle to unionize Chinatown restaurant workers begins in Ghirardelli Square

'The whole thing is really unfair. . . It's just some communists or something trying to organize against us.'—Mme Cecilia Sun Yun Chiang



By Bob Levering

Mme Cecilia Sun Yun Chiang is a trail blazer. A dozen years ago she opened The Mandarin restaurant in San Francisco, the first Chinese restaurant in the US to serve a northern cuisine of Mandarin and Szechwan dishes rather than the typical Cantonese fare. Today there are countless restaurants featuring the northern Chinese dishes in SF and throughout the country. Now Mme Chiang is about to set another precedent, though this time contrary to her wishes: she may soon become the first Chinese restaurateur in the nation to sign a labor contract with her employees.

On the culinary front, Mme Chiang's restaurant has been a resounding success. One of only a half-dozen restaurants in the US to be awarded the Mobil Travel Guide's top five-star rating, The Mandarin has been featured recently in *Holiday*, *House and Garden*, *Vogue* and *Gourmet* magazines. And a November issue of *Time* magazine mentions that movie star Danny Kaye has been making a weekly trek from LA to attend Mme Chiang's Tuesday morning Chinese cooking classes at her restaurant in Ghirardelli Square. Other celebrities have been known to plunk down the fee of \$25 per session, as have several illustrious Bay Area French chefs. Soon Danny Kaye and other Hollywood stars will need not bother flying to SF to see Mme Chiang—in February she plans to open another Mandarin restaurant in Beverly Hills.

AN OPULENT PRIVATE HOUSE

In her recent book, "The Mandarin Way," Mme Chiang relates stories and recipes from her early life as the seventh daughter of an upper-class family in prerevolutionary China. It was a life of luxury. Her childhood residence was an old palace in Peking composed of seven rows of buildings separated by courtyards. Weekends were reserved for trips to the family's large property and house in the countryside, and mealtimes were often feasts consisting of many courses of the finest delicacies available to Peking's

super-rich, prepared and served by some of the family's numerous domestic servants. The servants themselves had a rough life, even by Mme Chiang's account: "The domestics were little better than slaves, at our beck and call twenty-four hours a day, seven days a week, with no vacations." But she continues, "All our servants I remember, as long as we had them, as being loyal, courteous and unbelievably industrious. . . ." Not surprisingly, Mme Chiang discloses in her book, "Even as late as 1949, I had never cooked anything myself, although I had eaten and been exposed to the finest cuisines all my life."

In a recent *Guardian* interview, Mme Chiang said, "I want to convey some of what I had before I left China." The *Gourmet* magazine article on The Mandarin indicates that Mme Chiang has succeeded. It reports that the restaurant "has an atmosphere of an opulent private house, one in which, perhaps, the Mandarins, who constituted the ruling classes of Imperial China, would have felt very comfortable. The floors are laid with jade-green ceramic tiles and Chinese carpets. . . . In the handsome cocktail lounge an intricate wooden temple carving frames the bar, and on the walls hang original tapestries embroidered in the 'Forbidden Stitch,' a stitch so tiny that the girls who did it in old China went blind after a few years."

PERSONAL SERVANTS

According to Mandarin employees interviewed by the *Guardian*, Mme Chiang has also succeeded in reconstructing the feudal atmosphere of the treatment accorded her family's retinue in Peking. "Sometimes she treated us just like slaves," claimed Steve Chin, former waiter at the Mandarin. "She would curse and shout, sometimes in front of the public." Chin started working for the restaurant when it opened at its Ghirardelli Square location in 1968. Although he said that as a waiter he was satisfied with the salary he took home, he was upset with the lack of breaks, vacations and overtime pay, and the inadequate medical coverage. But his main concern was job security. "Any time she felt like firing us she would just curse us and fire us," Chin said. "No reason was given. That is why there is such a great turnover there. We became like her personal servants, because we would serve her private banquets and not get tips. When people like Danny Kaye go and eat there, we would get no tips at all, though we would give them the best service." When interviewed by the *Guardian*, Mme Chiang and the restaurant's manager Len Sen Chien refused to comment on the various charges made by Steve Chin and other employees.

In late 1971 Chin and other Mandarin workers approached Charles Escoffon, a business agent of the Dining Room Employees Local No. 9. After several meetings the workers got 70% of the restaurant's staff to sign pledge cards for the union. But the planned union election never took place, and the workers failed in their attempt to get a court ruling to force The Mandarin to engage in collective bargaining because of alleged unfair labor practices.

As a result of the organizing activity, wages rose somewhat, but the basic conditions remained the same. "There is no job security; they fire people all the time," said Karen Wong, a hostess at the restaurant. "Madame Chiang is a very moody person and hot-tempered. Whoever is around gets it."

One of those who was around is Billie Meng, who was fired last September as a waiter at The Mandarin. "Most employees are immigrants," explained Meng, a native of

Taiwan. "If they lose this job it's very hard to find another. People are really scared of the boss. The only thing you can do is bow your head and go along."

The Mandarin is not unusual in this regard. Since the relaxation of immigration laws in the 1960s, there has been a marked influx of Chinese immigrants to the US, particularly to SF. Most wind up working in one of the city's numerous Chinese restaurants, garment factories and other industries with bad reputations for working conditions. Few speak English; almost none belong to a union. One factor is the strength of the employers, many of whom are related to the powerful Six Companies, an organization dead set against unions. At the same time, the largely white-dominated unions have shown little interest in organizing the Chinese (in fact, there is some evidence that some unions refused to admit Chinese in the 1930s). Karen Wong explained that this history is still difficult to overcome: "A lot of the response now from the older Chinese is that the union does not want you and that if you get in trouble they will not fight for your rights anyway."

Despite the difficulties in relating to the non-Chinese unions, workers at The Mandarin felt some union was better than none. "At least a union is a step forward from nothing," Karen Wong said.

In the past few years there have been some organizing efforts among Chinese restaurant workers. Employees picketed both the Asia Gardens and the Nam-Yuen restaurants over specific job grievances but did not demand union representation. This year, the consciousness of many Chinese workers has been affected by two strikes waged by Chinese at the Lee Mah electronics firm and at the Jung Sai, or Great Chinese American Sewing Co. (see "Hippie Capitalist Unfair!" *Guardian*, 8/17/74).

Sharing this new mood among Chinese workers, several employees of the Mandarin again contacted union business agent Charles Escoffon last July to try again for union recognition. A petition was filed with the National Labor Relations Board and on Nov. 22, the union won an election at the restaurant by a vote of 28 to 23.

TRAITORS AND COMMUNISTS

Although declining to comment on specific charges made by her employees about working conditions at the restaurant, Mme Chiang told the *Guardian* she thinks "the whole thing is really unfair. It's very complicated, some communists or somebody just trying to organize against us. It's very sad. They are just trying to use us as guinea pigs." She pointed out that among Chinese restaurants "in the whole United States, none are union, zero." And she does not want to see her place become the first. "It's very tough on us," she said. "People will think you are traitors." She added that she does not feel unions are necessary, because "the Chinese people want to be like a big family."

Since the election, the restaurant's management has taken a number of steps to try to avert unionization. They have filed a series of objections to the election with the NLRB to attempt to have the vote set aside, and three workers have been fired without a hearing.

The significance of a union contract at The Mandarin for other big Chinese restaurants in SF and across the country is apparent to all those involved in the current struggle. Karen Wong is optimistic: "This will open the way for other Chinese culinary workers to organize themselves." ■



Calendar

December 14 through 27

By Ellin Extra indicates no admission charge. Deadline for next calendar is Thursday, Jan. 2.

San Francisco in the thirties, a photo exhibit by the late William Abbenseth currently at the San Francisco Museum of Art.

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday
14 <p>► ZOOTIQUE, a Christmas gift shop for the benefit of zoo animals, 10 am to 5 pm (or until everything goes), Visitors' Center; Children's Zoo is showing "The Point," an animated feature by Harry Nilsson-Schmilsson, 11 am and 2 pm, 25¢/35¢ grownups; regular zoo, it's a free day, 46th Ave./Sloat, 661-2023.</p> <p>► VIDEO OPEN, an all-day open house sponsored by SF Public Library California Video Resources Project, producers of 1/2" or 3/4" edited video tapes are invited to bring them, 9 am to 6 pm, Lurie Rm., Main Library, Civic Center (for scheduling 558-5034).</p> <p>FILMS AND THINGS for Kids and Kings, a children's series, presents "A Boy with Glasses," the film story of a Japanese boy, 10:30 am, Foothill College Theatre, El Monte Rd./Int. 280, Los Altos Hills, 50¢.</p> <p>MOO PROD, a group of artists doing multimedia events, including dance, light pieces, video photographs, 8 pm (Sat. also), American Can Collective Gallery, 401 Alameda, \$2.</p> <p>30TH YEAR and still going strong, The San Francisco Ballet's marathon "Nutcracker," 8 pm tonight (Dec. 16, 17, 21, 23, 26-28, Jan. 2-4, 2 and 8 pm; Dec. 15 and 22, 2 and 7 pm, Dec. 29, 7 pm), Opera House, Van Ness/Grove, 751-2141/861-9200, \$10-\$3.75.</p> <p>DON'T FORGET to boogie, Dicky Betts, Sons of Champlin and James Montgomery provide the wherewithal, 8 pm, Winterland, Post/Steiner, 788-2828/TELETIX, \$5 adv./\$6 door.</p>	15 <p>► RICE POUNDING Ceremony, Mochi, performed by Japanese taiko drummers and professional as well as volunteer pounders, a holiday event that culminates with rice cakes, 2 to 3:30 pm, Japan Center, Post/Buchanan (samples too!).</p> <p>► "WAR REQUIEM," by Benjamin Britten, performed by the SF Civic Chorale, 4 pm, First Congregational, Post/Mason.</p> <p>► HOLIDAY SING, led by the SF Folk Music Club, with everyone joining in, traditional refreshments too, 8:30 pm, Fireside Coffee House, 1606 Bonita, Berk.</p> <p>► EARLY IN THE MORNING, Vivaldi's "Gloria" and Corelli's "Christmas Concerto," Old First Choir and Orch., 9:30 & 11 am, Old First Church, Van Ness/Sacramento, 776-5552.</p> <p>► LEFT BANK, bringing kulchur to Oakland, presents "A Christmas Celebration," 5 pm, Oakland Ensemble Theatre, 660 13th St., then a shuttle bus to Upstairs Gallery for a cocktail party/art/puppet show/ballet, and back to the theater at 7 pm for a performance of "Young, Gifted and Black," call Alameda College of Community Services, 522-7221 for free tickets.</p> <p>► THE MESSIAH presented by the Trinity Church Choir with members of the SF Symphony Orch., 8 pm, Trinity Episcopal Church, Bush/Gough.</p> <p>EL TECOLOTE benefit, bilingual Mission monthly, music by Cesar's Band and Salsa de Berkeley, 9 pm to 2 am, Cesar's Latin Club, 576 Green, 469-1054/826-8650, \$2.</p>	16 <p>SOUTH OF THE BORDER with Carmen Miranda, chicha chicha boom boom, in "That Night in Rio" and "On The Avenue," with Dick Powell, scored by Irving Berlin, through Dec. 18, Cento Cedar Cinema, Cedar/Larkin, 776-8300, \$2.50/\$1.50 under 12 and srs.</p> <p>► CREATIVE SPIRIT Workshop of the Black Dance Institute, directed by Raymond Sawyer, and the SF Inspirational Choir, directed by Donnell Hickman, 7:30 pm, Western Addition Branch Library, 1550 Scott, 346-9531.</p> <p>► R.S.V.P. Retired Senior Volunteer Program of the Jewish Community Center open house to celebrate the opening of its new branch office, 2 to 8 pm, dedication ceremony, 5 pm, 944 Market, 2nd floor, 346-1812.</p> <p>► EIGHTH ANNUAL "Messiah" Sing, featuring the Schola Cantorum Orchestra, 7:30 pm, first-come seating, Flint Center, 21250 Stevens Creek Blvd., Cupertino, 257-9555.</p> <p>POWER TO THE PENCIL People, Artists in Print, the SF Graphics Guild presents a seminar in photography, by Bob Foot-horap, 6:45 to 8:45 pm, Commission Room, 3rd floor, Main Library, Larkin/McAllister, 863-7220, \$1.</p> <p>► ARTS AND CRAFTS Fair to benefit Community Care Center program of Northeast Mental Health Services (through Dec. 20), 10 am to 5 pm, Auditorium, 121 Leavenworth, 441-2221.</p> <p>► EARLY MUSIC WORKSHOP, Renaissance compositions for recorders, voice, harpsichord and organ, 7:30 pm (Dec. 17, 11 am), Choral Rm. (A133), City College, Ocean/Phelan.</p>	17 <p>► HOLIDAY CRAFTS and stories, a program for school-age children, 7 pm, West Berkeley Branch Library, University Ave. above San Pablo, 644-6870.</p> <p>FILMS FROM APPALSHOP, a program of films on community life and political struggle, 7:30 pm, Museum of Art, Van Ness/McAllister, \$1.50 (a similar program Dec. 18, 7:30 and 9:30 pm, Pacific Film Archive, Durant/College, Berk., 642-1412).</p> <p>HIGH RENAISSANCE style performance of Heinrich Schutz's Christmas Story, with courtly dancers and authentic instruments, presented by the Heritage Family Theatre of Seattle, 8 pm, Old First Church, Van Ness/Sacramento, \$1.</p> <p>U. UTAH PHILLIPS, "Golden Voice of the Great Southwest," singing cowboy songs, people songs, union songs and spinning yarns, 9 pm (Dec. 19 also), Freight and Salvage, 1827 San Pablo, Berk., 548-1761.</p> <p>FACULTY RECITAL with mezzo-soprano Marie Laferriere and pianist Denis Giauque performing Scarlatti, Mozart, Schumann, Debussy and Ravel, 8 pm, Community Music Center, 544 Capp, 647-6015, donation.</p> <p>CHORAL CONCERT featuring cantata from "Alexander Nevsky," Mahler's "Songs of a Wayfarer" and Mendelssohn's "Midsummer Night's Dream," performed by SF State University Orchestra and Choral Union, 8 pm, Knuth Hall, Creative Arts Bldg., Holloway/19th Ave., 585-7174, \$2/\$1 students.</p> <p>BENEFIT for the Berkeley Tenants' Union with Energy Crisis and The Shakers, a local reggae band, 9 pm, Longbranch, San Pablo/Dwight, Berk., 848-9696, \$2.50.</p>	18 <p>► CHRISTMAS FILM for Children, "The Nutcracker," as performed by the New York City Ballet, 2 pm, Steninger Gym, Millberry Union, UCSF, Parnassus/Third Ave., 666-2019.</p> <p>► SONG, DANCE, STORIES and tree decorations, with an ensemble from the East Bay Music Center, 7:30 pm, North Berkeley Branch Library, Hopkins/The Alameda (also Dec. 17, 7:30 pm, Claremont Branch Library, Benevenue/Ashby, Berk., 644-6880), especially for the young'uns, 644-6850.</p> <p>PARTY, PARTY, bring a gift for exchange, tasty treats, mirthful music, Santa Santa, 9 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761.</p> <p>"THE NUTCRACKER" (competing with the Messiah for Christmas popularity, so be on the lookout for other listings), this one performed by the Oakland Ballet, 8 pm (through Dec. 21, with 2 pm matinees Dec. 21-22), Paramount Theatre, Broadway/20th St., Oakl., 465-6400/530-7516, \$6-\$3.</p> <p>TALKING DIRTY, it's Dustin Hoffman as the late Lenny Bruce in a movie on the comic's life, opening today at the Regency I, 1320 Van Ness, 673-7141.</p> <p>SPACED OUT Movement, a winter solstice celebration with Zachary Zakon and The Mantric Sun Mountain Band, 8 pm, First Congregational Church, Post/Mason, \$2.</p> <p>► SING-IN of the Messiah, bring your own scores, 7:30 pm, Old First Church, Van Ness/Sacramento.</p> <p>► BOFFO BUFANO, an exhibition of many "never before shown" works by the local talent whose sculptures grace nooks and crannies from the airport to the park, opening today, California Academy of Sciences, GG Park, 221-5100.</p>	19 <p>HAIGHT Medical Center, Throug multi-tracing cosmo Palace advance TIX, \$</p> <p>► CAROL by hur noon,</p> <p>► STARS mas Ce College astron "Ceren panies stellati 1700 V Mateo.</p> <p>ZOOBIE Zoo fil Jack L freezin Orson "Ichab binin and Wi actors, 661-20</p> <p>► HOLID fry, "C animat of Chri People Kittrec 6100.</p> <p>STEVEN flute, h more, p Mediev for KP Berk., 2 studen</p> <p>FREAKS with Ca Greezin restaur 8 pm o betwee</p>
21 <p>TALENT BANK, a vocal ensemble, presenting holiday music (Sun. also), 3 pm, Little Theater, Palace of the Legion of Honor, Lincoln Park, 558-3598, donation.</p> <p>BUSBY BERKELEY, ten knock-out numbers extracted from such hits as "Footlight Parade," "Fashions of '34," "Gold Diggers of 1935" and that's not all, folks, midnight, Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.</p> <p>MARIN "NUTCRACKER," 2 pm (Dec. 22, 1 and 4:30 pm; Dec. 23, 2 pm), Veterans' Memorial Theatre, Civic Center, San Rafael, 472-3500, \$3.50.</p> <p>► PASTE AND PAPER party for children, wear a smock, 10 am to noon, Museum of Art, Van Ness/McAllister, 863-8800 (reservations necessary).</p> <p>VIET-NAM Culture Program and Dinner to celebrate the 14th anniversary of the National Liberation Front of South Viet-Nam, 6 pm, YMCA, 1530 Buchanan, 386-1960 (for reservation), \$4.</p> <p>SPICE OF LIFE from Salsa de Berkeley, an engaging local group, 9:30 pm (also Dec. 13-14 and New Year's Eve), New Orleans House, 1505 San Pablo, Berk., 525-2221, \$2.50.</p>	22 <p>CHILDREN'S CHORUS special Christmas program, 3 pm, Community Music Center, 544 Capp, 647-6015, donation \$2.</p> <p>► CHRISTMAS CONCERT by Cathedral Choir of boys and men, 4 pm, Grace Cathedral, Taylor/Mason.</p> <p>► LESSONS AND CAROLS service in the Kings College, Cambridge tradition, 7:30 pm, All Souls Episcopal Church, Cedar/Spruce, Berk.</p> <p>► WINTER SOLSTICE Festival of the Imagination, poetry, theatre, music, sponsored by Bay Area Poets' Coalition, noon to midnight, Goodman Bldg., 1117 Geary.</p> <p>THE SINGING BOYS of the California Bach Society presenting a holiday musicale, 3 pm, First Unitarian Church, 1 Lawson Rd., Kensington, \$2.50.</p> <p>MODERN GUITARIST, Robbie Basho, playing his own compositions on the six- and twelve-string, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580/849-4120, by donation.</p> <p>"MAGICAL MYSTERY TOUR," a Beatles home-movie spectacular, and music by The Rowan Brothers, 8 pm, Lion's Share, 60 Redhill Ave., San Anselmo, 454-9856, \$2.</p>	23 <p>"LESBIAN WOMAN" authors, Del Martin and Phyllis Lyon, will speak for women only at the Full Moon Coffeehouse, 7 pm, 18th St./Eureka, \$1.</p> <p>► LITERARY LADS, "Dylan Thomas's A Child's Christmas in Wales" and "D.H. Lawrence in Taos," two films, 7:30 pm, Western Addition Branch Library, 1550 Scott, 346-9531.</p> <p>► BERSEKERLEY BOYS, Earthquake, still dishing out that good old rock 'n' roll, Odyssey Rm., 799 East El Camino, Sunnyvale, 245-4448.</p> <p>► EAT UP, it's The Woods' first annual Christmas party, free buffet from 8 to 10 pm, 1625 Sir Francis Drake, Fairfax; then boogie back (or reverse the process) to MacArthur's for a party featuring Snooky Flowers and the Headhunters plus free hot mulled wine, 218 Sir Francis Drake, San Anselmo, 453-8600.</p> <p>► PRE-CHRISTMAS Party with The Mantric Sun Mountain Band and Dr. Ajari Warwick plus additional entertainment, 9 pm, The Center, 1036 Bush.</p>	24 <p>THE NIGHT BEFORE Concert for people of all ages, with Amici Musicae, medieval and Renaissance music in costume, 8 pm, Old First Church, Van Ness/Sacramento, 776-5552, offering.</p> <p>LAST NIGHT to see Joan Crawford in "Mildred Pierce" and Bette Davis in "Old Acquaintance" (from Dec. 18), Gateway Cinema, Battery/Jackson, GA 1-3353.</p> <p>► HOLIDAY SPECIALS (most of these freebies start a week before): Ice Skating Show (Dec. 14, 21, 23 also), noon, 1 and 2 pm, Auditorium Emporium (daily roof rides too!), 835 Market; Gingerbread Gigantic, 30 pounds of flour and honey went into it (through New Year's), Lobby, St. Francis Hotel, Geary/Powell; Cable Car Carolers, ride the Powell Street lines and bring joy to your rush hour evenings; Shepherd Scene and Live Tableau, nightly presentations by Lutheran Churches at 7:30, 8 and 8:30 pm, Lindley Meadow, Kennedy Dr./30th Ave., GG Park; Flowers and Tree, poinsettias and cyclamen on display at the conservatory, Monterey Cyprus at Stanyan St. entrance is lit up (Dec. 19-Jan. 1), GG Park.</p>	25 <p>RED HOT, it's Mitch Woods and the Mama doing their funky boogie in a special show for this special day, 9 pm or so, The Woods, 1625 Sir Francis Drake, Fairfax.</p> <p>► FRUIT PUNCH, the Gay Men's radio show presents "Young Caesar," an opera by Lou Harrison after the performance there will be an interview with the author about his experiences as a gay artist, 9 pm, KPFA-FM, 94.1.</p> <p>BIG BRUNCH, all-you-can-eat buffet, with turkey and what-have-you, 10 am to 4 pm, Garden Court, Sheraton Palace Hotel, Market/New Montgomery, 392-8600 (for reservations), \$7.95/\$4.95 under 12.</p> <p>► AFRICA: The Will to Survive, a special series, today, Modern African Poetry, 2 pm; Israel, South Africa and Apartheid, 8 pm, call 981-7730/848-6767 for rest of schedule, KPFA, 94.1.</p>	26 <p>KENNY favorite Boardin 4333.</p> <p>SISTERS Schoen doing c with en Full Mo 18th St</p> <p>"VANISH of the g its wild sheep, c Childre 661-20</p> <p>BISEXUA 7 pm, E Market, \$1/50¢</p> <p>"NIGHTS mental beautifu etta Mas munity 346-60 students</p>

DINING IN IMPOSSIBLE TIMES

By R. B. Read

(A new insistently price-conscious edition of "The San Francisco Underground Gourmet" will be out in March, with reviews of more than 250 Bay Area restaurants all serving dinners at \$5 or less, over half appearing in the book for the first time. R. B. Read here presents a preview of some of his Best Buy selections - mostly new, but also some bargain oldies that take on new luster as the dollar shrinks toward dime-size.)

Wait a minute, you say. How can there be, in times like these, restaurants that are both low-cost and of gourmet quality? Even more, how can there possibly be so many right here that satisfy these attractive but unlikely criteria? A lot of convergent factors make up the answer, but there's space for only the major ones, and those most briefly.

Meet Mom and Pop. In the first place, "low-cost" is a relative term: as used here, it means a dinner for \$5 or less—quite a few of the following listings serve meals under \$4, even under \$3. Secondly, the owner-operated, Mom-and-Pop restaurant—a strong local tradition—has never been more vigorous than today.

In fact, these little owner-operated places thrive on hard times, because they get a wider patronage when money is tight. And they can charge less because they cut overhead costs in many ways: little or no advertising, reduced profit margin, simplicity of presentation and, most important, minimal outlay for labor. Owner-ops work their fingers to the soup bone, and then cook the bones. They work the office, the produce mart and the kitchen, and out front as the waiter, host and cashier. As a result, the little place can serve the identical meal at lower cost than the prestige house. But actually, the food isn't identical: these days, it's actually better chez Mom et Pop.

Gourmet Honesty. Clearly, you're not going to get sybaritic splendor for \$5 or less. Most French cookery, for example, is out because the distinctive ingredients of this cuisine are not—as Americans tend to think—wine and garlic, but fresh cream and butter, lavishly applied to every dish (which is why experts like James Beard and Julia Child carry a lot of weight).

Many "gourmet" offerings are just dishonest cookery: classic cases are pot roast with wine labeled "Beef Bourguignon" and a pre-cooked, frozen envelope of reefer meat enclosing processed cheese, called "veal Cordon Bleu." But "gourmet" does not mean—and here's another American misconception—fancy or foreign or something with wine in it. Any food is of gourmet quality when it's made of choice, honest ingredients and served at its best. Breakfast is the only meal that regularly approaches gourmet level in American restaurants. But with owner-ops, it's a poulet of a different feather.

At Mom and Pop's you're most often served simple, unpretentious cookery, made lively by the almost limitless range of ethnic diversity. Owner-ops, for the most part, serve honest food because they take pride in the table they lay and have a one-to-one relationship with their customers. This pride-of-house seems now to survive only in the little restaurants and in luxury places at the top of the price scale. Your chances of enjoying choice and interesting dishes are now better in the mid-price range.

The real test of talent (and of survival) for the small restaurateur these days, then, is to devise a menu at once appealing, honest and low-cost. That kind of menu and cookery are offered by the restaurants presented here.

Most Brilliant Debuts. The two most important openings since I've been writing about local restaurants

are the Hungarian Paprikas Fono at Ghirardelli Square, and El Greco at 85 Redhill, San Anselmo, the only true Spanish house in these parts in 50 years. Both are haute cuisine establishments, superb in their settings, appointments and service, perfect for occasion dining.

My favorite dish at Paprikas Fono is rakott crumpli, a casserole of great succulence, unfortunately served only at lunch, at \$2.95. But at the same price you may have at any time a kettle of true gulyas served with langos, a fabulous fried bread. Dinner is a la carte, but at \$3.95 you may have Transylvanian cabbage (with pork and incomparable housemade sausage) or three palascintas, stuffed crepes that melt in your mouth.

El Greco serves complete dinners from \$4.50 (a deep-dark Asturian fabada), each item of which is marvelously choice. Beautiful at \$5 are the chicken breasts stuffed with pate, while seafood dinners start at \$5.25 for a fritura Malaguena. There are two versions of paella, each at \$6.50. The appetizers (extra) are unusual, wonderful and low-cost. I recommend the fried baby squid at \$1.50 or the gambas al ajillo at \$2. Either of these places will deeply satisfy a taste not merely gourmet but epicurean as well.

Most Brilliant Menu. Culinary genius inspires the distinctive foods offered with loving care at Balabosta, University/6th St., Berkeley (first light off freeway). Lovely quiches here—the entire nine-inch pie (from \$3.50 to

And the prices stay cool. Most dinner entrees (accompanied by soup, salad, b&b and rice or a second vegetable) are \$2.75, and they're appealingly varied—a mixed vegetable curry, millet-rice patties, chilaquiles with tomato, cheese and sour cream. A zucchini frittata, with salad only, is just \$1.25. Most desserts, including a fine granola cheesecake, are 50¢. For a special, try the carobana shake, with ice cream, 95¢.

Most Colorful quasi-organic place is the Diamond Sutra at 737 Diamond, strictly a dinner house and the only one in the world with lemurs in the john (they stare at you disconcertingly from the walls.) Kahlil Gibran is alive and hip and running this Noe Valley place under the name of Gladwyn Solomon, with curries every night as well as many other fancifully named and highly eclectic dishes such as mock meatloaf, Torte Pascualine, spanakopita (a baked Greek confection with spinach, eggs and cheese) and Kashmiri chicken.

Top price here for a dinner of soup, salad, entree, b & b, veg and rice is \$3.95 (beef Korma). Vegetarian entrees are regularly \$3.25, and meat \$3.75. Everything's fresh and choice, the ambiance ferny, tribal and relaxed.

Best Soulfood place in these parts, on all counts, is Lois the Pie Queen at 851 60th St. /Adeline, Oakland, worth the drive from anywhere. It's happy vibes, a pleasant setting, and the (Cont. on 22)



PHOTO BY STEPHEN COLLINS

\$5.25), and it's okay to share at non-rush hours. A whole meal and a good one is the Sicilian Army Salad at \$3.25, a small mountain of marinated vegetables, cheese, meat and fish.

A late night special (you can skip breakfast) is the rough-ground Euroburger with herb butter, salad garnish and marinated potatoes, all at \$2.25. The otherworldly desserts are all housemade and at a top of \$1.25—e.g. Camembert or avocado mousse are huge double portions with assorted breads. Tasty surprises abound—like herring marinated in champagne at \$1.25. They're soon going to add souffles here—a first for a low-cost house.

Best Organic Place by far is Dipti Nivas, just off Market at 216 Church, an ongoing demonstration that cleanliness is indeed next to godliness (it's operated by disciples of Sri Chinmoy and owned by Carlos Santana). It also becomes tangibly beautiful here: in setting, in lightness of spirit, in crispy choice foods, in the very air of the place.

Above, dining in style at the Khyber Pass, Telegraph/40th St., Oakland. Below, Gladwyn Solomon during a lull at his Diamond Sutra, 737 Diamond, SF.



PHOTO BY LEN MEDINA



PHOTO BY RICK GROSSE

Mr. and Mrs. Linder at Linder's Restaurant, 3898 24th St./Sanchez. It's a family affair.

(Cont. from 21) cookery is classic and choice. All dinners (with hot cornbread, choice of three veg or two veg and soup or salad) are one price: \$2.45. There's a daily special (salmon croquettes, shortribs, smothered chops with black-eyed peas) and a regular menu of standards, all recommended except the "chicken-fried steak," a frozen item (the smothered steak with gravy is housemade and fine). At breakfast you're likely to rub elbows with the Oakland A's. The standard full breakfast is \$1.90 (choice of grits or hash-browns), \$1.35 without the meat.

Best of the Gay restaurants, ecumenically and otherwise, is easily Jackson's, still at the Old North Beach stand (2237 Powell) but blooming under changed ownership. Everything proceeds here with a decorous and pleasing professionalism: friendly straights get a friendly welcome, the setting is attractive and quietly removed from bar and music, and the cookery is both honest and imaginative, with many deft and surprising touches.

Several complete dinners—soup, salad (spinach or lettuce) with breadsticks, entree, French b&b and beverage are still under \$5, five or so under \$4. Thus, at \$3.50 there's beef Madeira, at \$3.75, a chicken all'Alba or a meaty chef's salad, and at \$3.95, braised sweetbreads. Under \$5 are such rarefied items as sole Bienville (stuffed with shrimp, with a tarragon sauce Bechamel) and Veal beau sejour. A la carte desserts are housemade and excellent.

Best Neighborhood Cafes. They close at 8 pm (better arrive by 7:30). There's no candlelight and no reservations; the menu is American standard, without flair. But they offer fantastic bargains in superb cookery. Best in SF is Linder's, a Swedish-American family operation at 3898 24th St./Sanchez, where full dinners (complete with housemade pie for dessert) are from \$2.90.

At that incredible low price are such entrees as beef stew in casserole, Swedish meatloaf with mushroom sauce and baked sea bass or rock cod. All the fish served here, incidentally, are fresh, not frozen. In fact, everything is fresh—including the faces that greet you. Mr. L. exercises his fine talent in the kitchen, Mrs. L. is at the cash box, and the daughters L. wait table. A lovely place.

Best in the East Bay is Walker's Pie Shop at 1491 Solano, Albany, where dining has an unaffected, easy air of fam-

ily gentility. A rather more lavish table is spread, and all dinners are \$4.50 (except prime rib at \$4.75 and NY steak at \$4.95). The bread is hot popovers, the baked potato fresh from the oven, dessert is a generous wedge of any of the house pies. There's a daily special in addition to the regular menu, and each Thursday it's leg of lamb. This place is a treasure.

Another winner is Kieser's Colonial Creamery at 1833 Irving. Sadly for us, Ellen Kieser, who serves housemade ice cream, ended her dinner trade recently and now closes at 3:30 pm. But lunch is fine, and again this is a special breakfast spot, particularly on Sunday. The full-spread breakfast (with flawless fried potatoes) is \$1.85, while at \$1.35 there's hotcakes and bacon of heavenly quality.

And finally, an ethnic surprise in the Mission is the all-American Jim's, at 2420 Mission, which looks like a Den-y's but serves honest-to-God food. This, too, is a family operation, and there are no frozen meats. Full dinners are under \$4. A Country Breakfast at \$2.10 adds hotcakes to the standard two eggs, meat, toast and coffee. At \$2.95 there's an 8 ounce top sirloin, cut by the house, with soup, or salad, baked potato and French roll.

Most "In" Restaurant, and at the same time perhaps the most far-out, is The Venetian Glass Nephew (and Blue Moon Cafe). Reservations are essential but it's not listed in the phone book, so till now it's had strictly an in-group clientele. People displaying traits of what owner-operator Jay Johnson calls "the glitter culture" are highly discouraged and raucous types are outright ejected. So only mellow folk should phone 826-2172 or show up at 2698 Folsom/23rd St. Only dinner is served and that only on Thursday through Sunday evenings—except for a Sunday brunch, possibly the Bay Area's most gemuetlich. At \$3.85, this latter includes a huge champagne cocktail and equally huge down home Ozark breakfast (biscuits, grits, country ham or sausage).

All the cookery here is deep Suthren, and dinners hover around \$5, with the rich desserts extra. There are two or three entrees per night, and each of the eight tables is seated but once, so there's no waiting. Oklahoma-bred Johnson does the cooking—unusual gumbos, red beans and rice, sweet potato pone, smothered chops, chicken croquettes. The setting is 19th century San Fran, the ambiance marvelously relaxed and for real. Occasionally there's live music, otherwise muted classical hi-fi.



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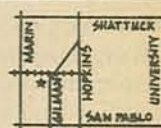
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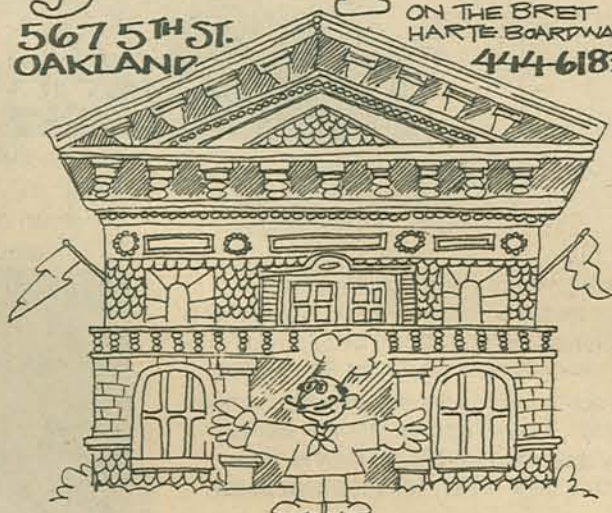
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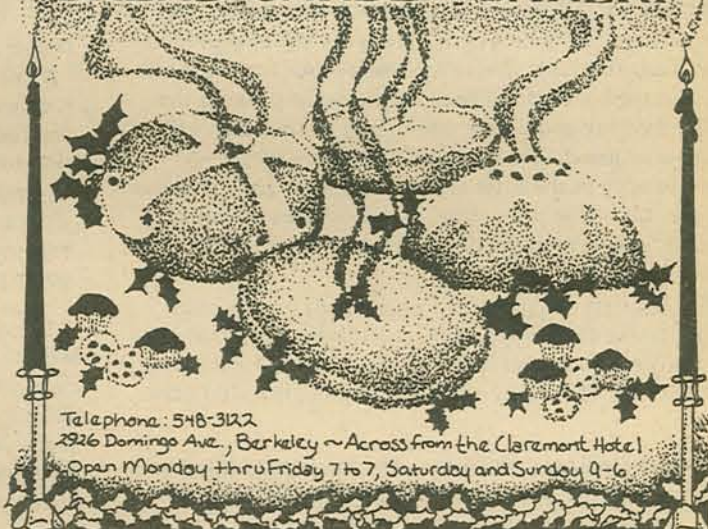
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Nightclub Bonanza. Far and away the Best Buy for dinner with dancing and floor show is Mabuhay Gardens at 433 Broadway. It's not just the low prices (full dinners from \$7.50 for two - total), but that the food is exponentially better than usual for the genre. A 34-item a la carte menu (top price \$3.50) covers the range of Filipino cuisine, a unique blend of Asian, Malayan, Spanish, Arabic and English/American. I recommend the group dinners, regal spreads at \$15.50 for four and \$22.95 for six. The dance music is mod Western, the entertainers fine, the host a happy dude named Ness Aquino. Cover, depending on the entertainment, ranges from zero to a top of \$2.

If you want a quieter kind of evening (no dancing) a warm and lovely place is the Ghirardelli Wine Cellar Cafe (downstairs, Woolen Mill Bldg.), where there's a guitarist or some such from 6 pm. You can dine to repel here, but it's not really a dinner menu. Boards with meat or cheese and assorted breads start at 95¢, a cheese fondue (here called a caquelon) is \$1.75 for one, \$3.25 for two; while a beef caquelon is \$4.95 for one, \$8.95 for two, served with salad, b&b and a variety of sauces. Really fine house wines are \$2 and \$3.75 the half and full-liter carafe.

Best-Buy Commercial House is Thomas Lord's, 2000 Union. The three Cornell-grad pros who made it big with Victoria Station have laid a real bargain on the town here. Setting, appointments and service all proceed in stylish good taste, well removed from the noise of the big bar that subsidizes the largesse of decent, hearty food served in large portions and at low prices.

Entrees are accompanied by a bowl of multi-bean salad and hot French bread with a cheese topping. A pile of meaty beef ribs (served with moist cloth) is \$2.75; an iron kettle of stew or a shepherd's pie is \$3.25; a lamb curry is \$3.50, broiled salmon \$4.25, top sirloin \$5.95. A big goblet of house wine is 85¢. A bright, busy, fun place.

Most Luxurious place at non-luxury price, and also most exotic, is the sumptuous Khyber Pass, Telegraph/40th St., Oakland (no reservations). Elaborately redecorated and expanded, this beautiful retreat has rooms for table or floor cushion service, a fascinating gift shop of antique Afghan jewelry and houseware, and a huge lounge serving heavenly drinks of melon and rum and

brandy. Extraordinary dinners from \$4.50 (vegetarian entrees of deep succulence) up to a whole roster of kebabs, all priced at \$6.95. A ravishing, unforgettable dinner experience.

Best Seafood Buy remains the vast and populous Spenger's at the foot of University Avenue, Berkeley (under the freeway overpass. Prices (all a la carte) are lower than any other quality house, the menu range is unmatched anywhere, the portions are huge and the catch is always fresh. The catch-22, of course, is the long alcoholic wait for a table (no reservations). Arrive early or late (after 9:30). Best order for a twosome: one lobster Newburg or Thermidor (you get both halves) and one of the many items under \$3, then share all. You'll dine regally for about \$5 each.

Best-Buy Japanese. Almost unbelievable is Kichi-hei at 2084 Chestnut, the best example of the Japanese-American house (a full dinner is served, including tossed salad and dessert). Everything here is exquisite, and most astonishing are four dinners with a generous sashimi entree preceding the main course: chicken teriyaki at \$4.25. No other fine Japanese house hereabouts is so bountiful at the price. For your birthday, phone ahead for the \$7.50 special and let the house do the menu: the food seems never to stop arriving.

With the razing of Hisago across the street, the best low-cost Nippo is now Otafuku Tei at 1737 Buchanan. It's new, splendidly clean and simple, and the top price is \$2.95 (shabu-shabu, sliced beef rib with tofu and veg, served with soup, rice, tsukemono and tea). Notable here are six donburi dishes (a meal in a bowl) from \$1.65 to \$1.95.

Best Pro-Amateur cookery is erstwhile lawyer Paul Rosenthal's Crossroads Cafe at 726 San Anselmo Ave., San Anselmo. The food here is supremely choice, devised and mostly cooked by owner Rosenthal. Each night presents the food of a global area, with the two main-course choices, one of which is vegetarian. Full dinner with the meat choice is \$3.95, while the veg entree varies from \$3.25 to \$3.75. Sundays there's a Family Dinner, with one seating at 7 pm, when prices are \$3.50 (veg) and \$4.25 (meat).

Most Filling cookery is the Czech, with its dumplings, noodles and stuffings. A fine family Czech place is Vlasta's at 2020 Lombard.

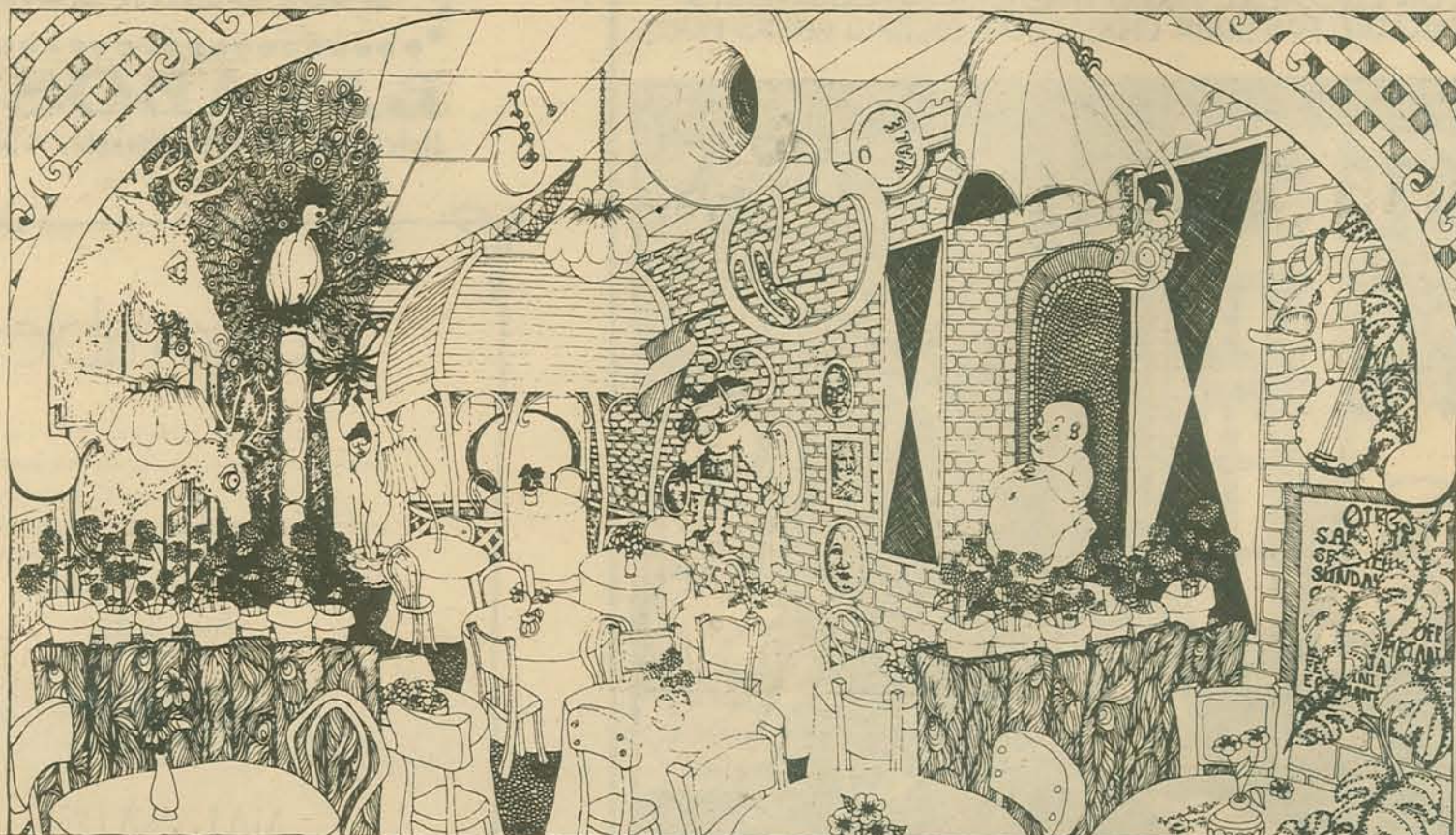
(Cont. on 24)



PHOTO BY RICK GROSSE

This is Rotna, the manager of Dipti Nivas Restaurant, 216 Church, where cleanliness is next to godliness.

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For down home cuisine in a Victorian setting, try the Venetian Glass Nephew, 2698 Folsom/23rd St. (No weirdos need apply.)

(Cont. from 23)

Vlasta is chief cook Mama Kucera, while Papa John and son Frank assist. Full dinners (the soups are supernal) are from \$2.65 (Bratwurst, with potato salad and cabbage); especially fine is the Kasler Rippchen (smoked pork chops) with dumplings at \$3.75. A heavy food trip, but warmly satisfying.

Best-Buy Indonesian is one you're not likely to find on your own—Indonesian Village at 2006 9th St., Berkeley (two doors south of University). A special grace prevails here and everything's choice. Examples: meats are trimmed of all fat; coffee and tea (no bags) are always made fresh; peanut sauce is an optional salad dressing (try it). Complete dinners (soup, salad, dessert, bev and a glass of wine) start at \$3.50 for broiled, marinated chicken. The sate ayam (skewered chicken breast) is beautiful and just \$3.95 on the dinner. The classic rijsttafel is \$11.50 for two.

If you're into this cookery, you should trek out to Moestopo at 4036 Balboa, where a unique and tasty side-dish is served with several of the main courses—a hard boiled egg sauteed in curry sauce (fried boiled egg on the

menu). They cook Surabaya style here, and there are lots of curries. The rijsttafel is just \$10.75 for two.

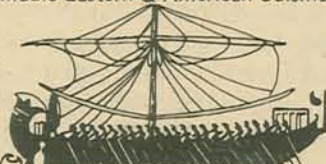
Giddiest Food arrangements are presented by the Cliff House Upstairs, at the beach. The supersalads (fruit or veg) look like floats in the Rose Bowl Parade, feed up to four hungers (sharing's not frowned on) and cost \$4.25 to \$4.95. There are 35 omelets (\$2.65 to \$4.50), and even these, with their elaborate fruit garnish, look like small versions of Cleopatra's barge. Fun food in a fun place.

Jolliest Night-Owl (it serves till 4 am Friday and Saturday) is the Peruvian Pabellon Espanol at 3115 22nd St. (just south of Mission). Great late-night items are the a caballo dishes (topped with two fried eggs)—bife (steak) or milanesa (breaded beef), each at \$4.10. That's about top price here—many items are less.

Serving till 4 am every night except Tuesday is Wooley Loy Goey, a superclean basement Chinese place in shiny mod plastic, at 699 Jackson (just below Grant). Umpteen a la carte items below \$2 include, incredibly, broiled duck. And so to bed. ■

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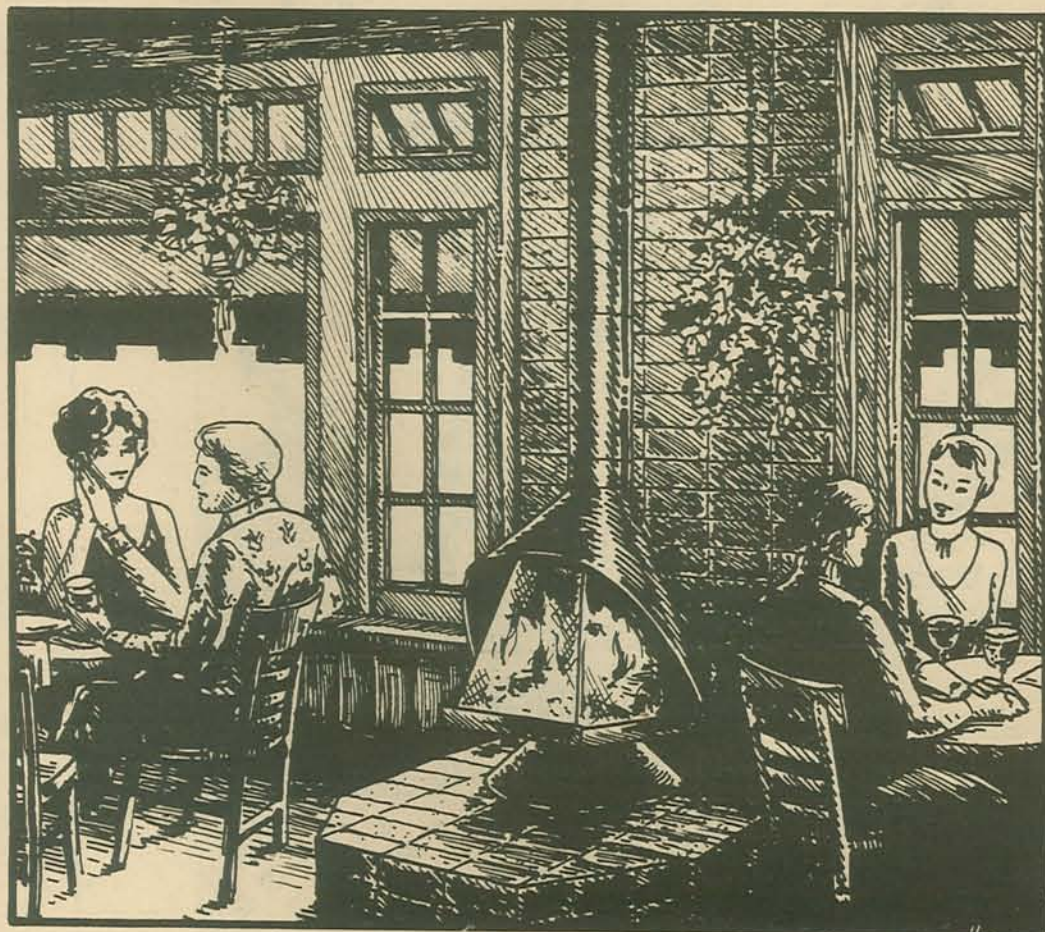
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SUPER HOLIDAYS!

THE BEST NEW YEAR'S EVES

It looks like the nostalgia boom is going to carry us right back to 1929, so this may be the last chance to eat, drink and be merry. There's dancing in the streets of North Beach, firecrackers in Chinatown and barhopping on Union Street. No matter where you are when the clock strikes twelve, you'll probably hear the foghorns mourning in 1975. Here's a sampling of the best of New Year's Eve wining and dining:

Paramount Theater of the Arts, 2025 Broadway, Oakland, 465-6400. Boz Scaggs and his own brand of posh Motown blanc. Also Syretta Wright. 8 pm. \$10, \$7.50, \$6.50.

Boarding House, 960 Bush, 441-4333. Kenny Rankin, Peter Spelman and Clarice Jones, plus gourmet buffet and free champagne after midnight. \$17.50. Reservations necessary.

Intersection, 756 Union, 397-6061. New Year's Extravaganza with Les Nicklelettes up to their old tricks in "Peter Pan." \$2.

Winterland, Post/Steiner, 835-3849. Tower of Power boogies in the New Year, show begins 8 pm. \$8.50/\$7.50 advance.

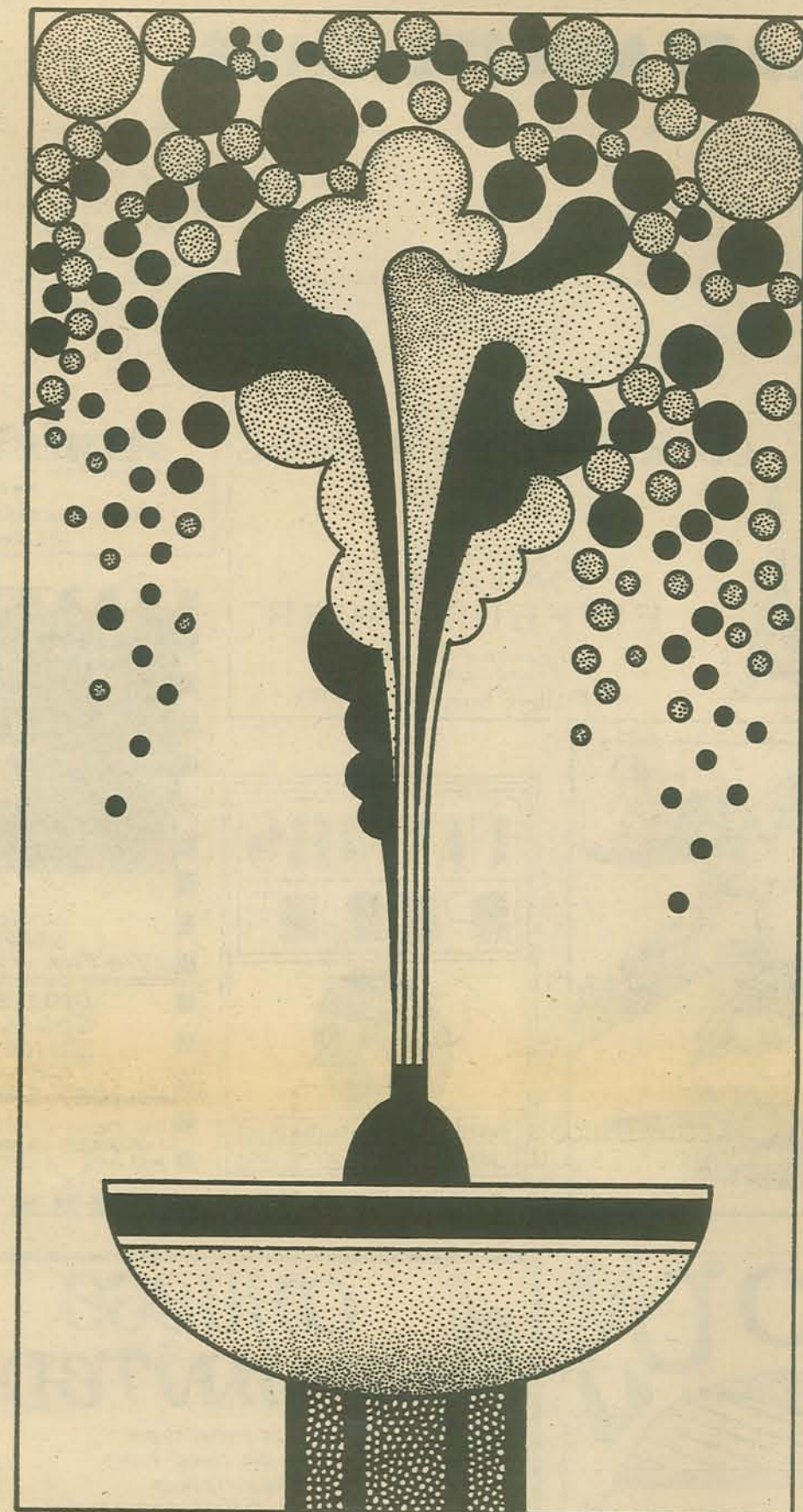
Pier 54, China Basin Rd., 398-7846. Dock workers mix with the platform shoe set here, and who knows who will turn up for the New Year's Eve Strawberry Social? Strawberries will be flown in from Mexico, choice of rock Cornish game hen (\$8.50) or prime rib (\$12.50) highlight the sitdown dinner, 5:30 and 9 pm. Call for reservations.

Great American Music Hall, 859 O'Farrell, 885-0750. Where were you '75? Butch Whacks and the Glass Packs repeat last year's New Year's Eve pandemonium. No dinner, but all the champagne you want, \$15/couple.

New Orleans House, 1505 San Pablo, Berk. 525-2221. A Latino New Year with Salsa de Berkeley, \$4.50.

Old Waldorf, 2801 California, 921-3050. Good Dixieland and cheap, too: Bourbon Street Irregulars plus free food and other festivities. No cover.

MacArthur's, 218 Sir Francis Drake, San



Anselmo, 453-8600. Eli, plus free favors for all. No cover.

Inn of the Beginning, Redwood Highway, Cotati (707) 795-9955. The Rowan Brothers and Ted Ashford Band, midnight buffet. \$5.

Scoreboard, 535 4th St., San Rafael, 453-3972. Shadowfax plus hats, horns and other surprises. \$6 (goes towards drinks).

Sting, 2470 San Bruno Ave., 467-8767. New Year's gala with Foundation, all you can eat and drink. \$15.

The Woods, 1625 Sir Francis Drake, Fairfax, 453-8247. Live floor show, buffet and party accessories, \$3.

Orphanage, 807 Montgomery, 986-8008. Ana Rizzo and the A Train plus sumptuous buffet. Black tie optional. \$20/couple.

Earthquake McGoon's, 630 Clay, 986-1433. Turk Murphy's Dixieland band upstairs, plus R. Crumb band, two magicians and roast beef buffet. \$12.50.

Gold Street, 56 Gold off Montgomery, 397-5626. This elegant jazz club brings in Jim Lawrence's seven-piece dance band with a repertoire from jazz to country & western. \$5.

Yellow Brick Road, 2215 Powell, 982-6700. Aura, plus holiday nonsense. No cover.

Sheraton-Palace, Market/New Montgom-

ery, 392-8600. Ring in the new in 24-carat style: for only \$99.99 per couple you can take part in the costume ball celebrating the 100th anniversary of the Palace along with the New Year. Includes complete cocktails, hors d'oeuvres and seven-course Victorian-style meal. For another \$25 they'll throw in a room and brunch the next day in the Garden Court. 8:30 pm - 2 am.

THE BEST BUBBLIES

It was 300 years ago that the blind French monk Dom Perignon sampled some wine that had accidentally fermented again in the bottle and discovered a heady, bubbly drink that later took the name of his native province, Champagne. Since then, champagne has come to be associated with luxury, licentiousness, festivity and most of all New Year's Eve. Cheap French champagne simply does not exist. Local imitations are inexpensive but can be quite dreadful. Example: Andre Very

Cold Duck from Gallo is a true oenological horror whose only resemblance to champagne is that it bubbles. Well, so does Coca Cola, and it doesn't give you a hangover. Almaden's Le Domaine is another widely distributed product which, while light years ahead of Andre, nevertheless manages to induce ennui rather than gaiety and at \$3.10 is outclassed by less expensive rivals like Monet (\$2.39), Taster's Choice (\$2.35) and Jacques Bonnet from Italian Swiss Colony (\$1.99). Better, more expensive California champagnes available most places: Korbel (\$5.80) and Hans Kornell Brut (\$5.75).

More adventuresome champagne bibbers should consult their local wine merchant. Here's what some of the Bay Area's better-known shops are recommending for New Year's Eve:

Karl Klooster at the Wine Seller, 2221 Filbert, recommends Monet for a particularly good party buy. He also likes Christian Brothers champagne (\$4.99), Beaulieu (\$6) and a sparkling Vouvray from the Loire valley of France, \$5.75. It's somewhat sweeter than genuine champagne but has definite charms of its own—including a California-style price. For those who will settle for nothing short of the real thing, he has a Laurent Perrier Extra Dry Champagne at the relatively reasonable price of \$8.75.

A.E. Harris Liquors at 433 Clement reports that its Llords and Elwood Extra Dry Cuvee California champagne (\$5.50) has received an enthusiastic response. D and M Liquors reports that its Chateau du Geraldine champagne (\$2.89) from Ripon, California, is "flowing out of here like water."

Connoisseur Wine Imports, 462 Bryant, has a sparkling wine from Burgundy's Pierre Ponelle at \$4.70, plus an inexpensive genuine champagne, Deutz Brut nonvintage, \$8.40. For more down-to-earth budgets there is Connoisseur's Choice, bottled by Weibel for only \$2.50.

Esquin Imports, 123 Townsend, offers two higher-priced champagnes, Francis Charles Petit Brut, \$8, and from Napa, Hans Kornell's finest, Sehrtrucken at \$6.95.

In the East Bay, European Wine Selections, 933 San Pablo, Albany, has a fragrant German champagne made from Riesling grapes, called Rutgers Sekt Brut ("sekt" is the German (Cont. on 26)

SUPER HOLIDAYS

(Cont. from 25) word for sparkling wine; German vintners are forbidden by the Treaty of Versailles from using the word "champagne", at \$4.99. Jackson's Party Service, Ashby/Domingo in Berkeley, has a Spanish champagne (no treaty restrictions here), Cordoniu Blanc de Blancs, \$4.52, and also offers a low-priced Weibel champagne, Jean Duval, at \$2.49. Joseph's Liquors, 1882 Solano, recommends its house brand, Chateau Joseph, bottled by Belvoir Cellars (\$2.95). And finally in Oakland, Curds and Whey, 6311 College, has a special sale on a sparkling wine from the banks of the Loire, Saumur Blanc de Blancs, \$5.50.

A word about buying champagne: there are several different varieties of sweetness, determined by the amount of

"dosage" (sugar, old wine and brandy) that is added during the bottling process. The driest champagnes are "Natu-rel," with no dosage. Next comes "Brut," with a maximum of 1.5%,

followed by Demi-Sec and Sec with 4% and more. A general rule is the drier the better. Final note: champagne is one of the few French wines where vintages don't really count. □

the courts decide against the artists. Just look around, always watching for the bubbles. The bears are going fast (at \$2 each), but between the two of them they have some 3,000, so the supply should last.

While orbiting around the Exploratorium, between glances at Jupiter's shining face on the video screens, we realized this marvelous touch-it-yourself museum also has a fine store for Christmas shopping. It's stuck right in the middle of all the exhibits in a dome of its own and has lots of nifty scientific gadgets, prisms, plastic sculptures, moon and star maps and the like. Plenty of small things at reasonable prices, and you get the fringe benefit of exploring the Exploratorium, always a joy. It's down by SF's Marina at Marina/Lyon.

LAST MINUTE XMAS

Updates on the big Christmas Guide from last issue:

The Bubble Bear man is found! Or he was found, at least, and may not be so elusive any more. He's the guy we listed last issue without a selling location, who makes these little bear-shaped plastic containers filled with Pustefix (the best kind of bubble solution), complete with

bubble wand which rises, coated and ready for blowing, when you squeeze the bear's belly. Well, it turns out there's a pair of sellers: one operating roughly in the Castro Street area, the other, at last sighting, on Stockton across from Union Square, a couple of stores away from Maiden Lane. Trouble is, that's the disputed turf of the street artists, so he may be somewhere else if

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SUPER HOLIDAYS

DRAWING BY LOUIS DUNN

Two corrections from last issue: The inevitable type slipped in, and we printed the wrong phone number for Larra-buru Bros. bakery (where you can special-order a 4½-foot loaf of sourdough bread). Should read 221-4112, and hearty apologies to the woman who took those bread-hungry calls. Correction #2: We gave you the wrong price for the California Wine Company's cases: Pride of California wine (which is actually Foppiano, bottled under the Pride label) sells for \$2.75 per gallon, \$11.00 for a case of four. They say the discount is included in the price, so the usual 10% case discount doesn't apply. Still an excellent deal — get it at 221 14th St., SF. □

BARS WITH FIREPLACES

CRACKLE! A Drinker's Dozen of Bars with Fireplaces. When the wind howls down the concrete canyons, driving the rain almost horizontal, when the back of your throat begins to tickle and your nose begins to snuffle, take heart! There are dozens of cozy saloons where fires roar and you can warm yourself inside out and outside in. Paul's Saloon, 3251 Scott, is one example: not a thin trickle of gas topped by a wan blue flame, but a great inferno consuming log after log as denizens of the Marina gather round to cast off the chill, shoot pool and take in Paul's frequent live bluegrass music. In Noe Valley, it's The Jury Room, 4026 24th St., a friendly place with a wall fireplace, pool table, blaring TV and mellow horseshoe bar. My Cousin's



Place, 222 Guerrero is another warm oasis in the middle of a residential district, open 11am-2am, with a large fireplace surrounded by couches. John Barleycorn Pub, 1515 Larkin, strives mightily to emulate an English public house and boasts a fireplace and live folk music. You'll have an easier

time ordering an Irish Coffee (but don't specify Bushmill's!) at the Abbey Tavern, 3100 Geary, where the latest deeds of the IRA are debated before a large brick fireplace. A fern bar South of Market? Well, the closest thing is the Ticker Tape Room, 29 3rd St. (not very far South), which has a small open

fireplace flanked by redwood benches and plants. Margo's Lake Merced Lounge, 4075 19th Ave. (bear left when 19th Avenue becomes Highway 1) is well known to reggae music fanciers as the home of Mongo Reggae Discotheque on Saturday nights. It's also a warm, mello spot all week long, with an affable clientele of Jamaicans and a big fireplace with plenty of seating around it. Ginsberg's Dublin Pub, a Hebro-Hibernian outpost hard by the bustle of Fisherman's Wharf at 400 Bay, attracts tourists and regulars to its fireplace. Thomas Lord's, 2000 Union, whose cuisine is reviewed on page 23 of this issue, neatly dressed business executives to its English-style fireplace surrounded by sofas and chairs. The Cliff House, also mentioned by the Underground Gourmet, has a fireplace to warm the singles who trek out to Land's End for their mating rites. And right next to the cable car tracks, the Coachman, 1057 Powell is another English transplant, with gaslights and a huge open copper fireplace. Our big find in the East Bay was the Two Jacks, 2022 Telegraph, a great little bar behind the Paramount with every type of Western paraphernalia imaginable hanging from the ceiling and walls. The White Horse, Telegraph/63rd, is the East Bay's best-known gay bar, with dancing Mondays and Wednesdays and a mellow fireplace. The Berkeley Square, 1333 University, is a drinker's bar, with piano player and a central open fireplace. Charron's, 372 Grand Ave., Oakland, offers a small cozy dining and drinking arrangement, complete with glass chandeliers and a fire. ■ Super holiday listings compiled by: Nancy Dunn, Cheri Duncan, Richard Heus and Joe Belden.

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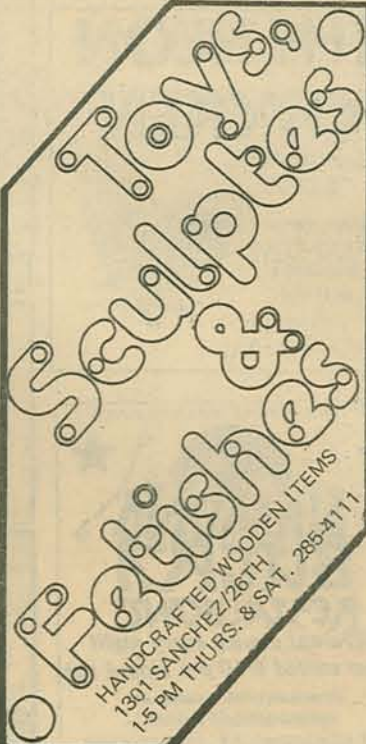
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Thursday

Friday

20

MESSIAH MARATHON, a 24-hour singalong, better bring your own Christmas cookies, a benefit for the Community Music Center, starts 7:30 pm, First Unitarian, Franklin/Geary, donation \$2.50/\$1 under 17.

"THE MIRACLE STAR," a special holiday sky show, 7:30 and 9 pm (also Dec. 22, 28, 29, 4 pm; Dec. 23, 27, 28, 8 pm), Foothill College Planetarium, El Monte Rd. and Int. 280, Los Altos Hills, \$1/75¢ srs. and students/50¢ children (special children's programs every Sat., 11 am, 50¢).

GOOD VIBRATIONS, probably, the recent Beach Boys, 8 pm, Civic Auditorium, 788-2828/TELETIX, \$6.50-\$4.50.

LUMINOUS PROCURESS, a fantasy by SF filmmaker Steve Arnold, featuring the beloved Cockettes, 7:30 pm, Museum of Art, Van Ness/McAllister, \$1.50.

OH SILENT NIGHT, selected shorts of Buster Keaton and Charlie Chaplin, plus an organ concert of carols performed by Warren Lubish, 8 pm, Avenue Photoplay Society, 2650 San Bruno, 468-2636, \$2.

"DOCTORS, DRUGS and the Drug Industry," a lecture/discussion by Don Goldmacher, MD, examining the politics and economics of psychiatry, 7:30 pm, 2150 Market, 863-4488, \$2.

ARLENE AND CAROL, an original jazz duo playing stand-up bass and piano and performing their own music, Women's Night, Bishop's, Harrison/14th St., Oakl., donation.

27

"IT'S TOUGH To Be a Bird," an Academy Award-winning cartoon about feathered history and feelings, and "White Mane," story of a wild white stallion, 1 pm, Children's Zoo, 46th Ave./Sloat, 661-2023, 25¢/35¢ grownups.

STEAMIN' FREEMAN, warming up these winter nights with their hot sounds (every weekend in December and January), 9 pm or so, Mooney's Irish Pub, 1525 Grant, 982-4330, \$1.

"SOURCES," a motion history from the Middle Ages to the present, performed by the Lesser Oakland Dance Theatre, 8:30 pm sharp! (also Dec. 21), 4226 Park Blvd., Oakl., 530-6611, \$3.

BAJA experience as recorded by six Bay Area artists with holograms, video and sound tapes, objects, prints, paintings, through Feb. 9, Museum of Art, Van Ness/McAllister, 863-8800.

CHOPIN Piano music performed by Madeline Bruser, by candlelight, 10 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.

SOMETHING GOOD, The Temptations and Rufus, 8:30 pm (Dec. 28, 7:30 and 11 pm; Dec. 29, 4:30 and 8:30 pm; Dec. 30, 8:30 pm; Dec. 31, 8:30 and 11:30 pm), Circle Star Theatre, 1717 Industrial Rd., San Carlos, 982-6550/364-2550, \$8.50-\$3.50.

RANKIN, everyone's favorite, opens for six days, The Living House, 960 Bush, 441-

SOUNDS from Ruth Schach and Judy Statsinger original and familiar songs energy and grace, 8:30 pm, Moon Coffeehouse, 4416 St., 864-9274.

THING PRAIRIE," stories of great American prairie and life: antelope, bighorn cougar, buffalo, 1 pm, Men's Zoo, 46th Ave./Sloat, 623, 25¢/35¢ adult.

ALITY Rap for women, Daughters of Bilitis, 1005 St., No. 402, 861-8689, members.

S OF CABIRIA," semi-early Fellini with a full performance by Giulietta Masina, 8 pm, Jewish Community Center, 3200 California, 440, \$2/\$1.50 members and ts.

Weekend Events

DECEMBER 13-15

COMMUNITY MUSIC CENTER, special Christmas recital and party, Fri., 2 pm; New Music Workshop from the SF Conservatory of Music, Sat., 4 and 7:30 pm, 544 Capp, 647-6015, suggested donation \$2.

► **HOLIDAY MUSIC** by an instrumental ensemble from the SF Conservatory, Sat.-Sun., 3 pm, Little Theatre, Palace of the Legion of Honor, Lincoln Park, 558-3598.

TRADITIONALLY PLASTIC X-MAS presented by the Ultra-Stars of Underwater, Les Nickettes, with a tableau, of course, other acts as well, Fri.-Sat., 8:30 pm, Intersection, 756 Union, 397-6061, \$2.

LIGHTEN UP, it's Fred and Ginger in "Roberta," a Jerome Kern musical, and "The Barkleys of Broadway," a Gershwin fling, Sat.-Sun., Cento Cedar Cinema, Cedar/Larkin, 776-8300, bargain matinee to 5 pm, \$1.50, \$2.50/\$1.50 under 12 and srs.

MESSIAH by the Oakland Symphony, Sat., 8:30 pm, Sun., 2:30 pm, Paramount Theatre, Broadway/21st St., Oakl., \$5.50-\$1.50.

CHRISTMAS FANTASY Film Festival, such goodies as "The Wizard of Oz," "Howdy Doody's Christmas," "Raggedy Ann and Raggedy Andy" and "The Red Balloon," Sat. 1 and 7 pm, Sun. 2 pm (Dec. 21-22 also), Veterans' Aud., Van Ness/McAllister, 751-0217, tickets at Macy's, \$3/\$2 children.

► **CHINESE BAZAAR**, featuring toys, clothes, baskets, literature from China, sponsored by the East Bay Chapter of the US-China People's Friendship Association, food and entertainment as well, Fri., 7 to 10:30 pm; Sat., noon to 6 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk.

DECEMBER 19-21

"WINTERMAS"—A Festival of Light, transcultural holiday ballet by Dance Spectrum and choreographed by Carlos Carvajal, incorporating ancient and modern dance ceremonies, Fri. 8:30 pm; Sat. 2 and 8:30 pm; Sun. 2 pm (also Dec. 26-29, 31), Nourse Auditorium, Hayes/Franklin, 824-5044, \$2/\$4-\$5 res.

KPFA CHRISTMAS Arts and Crafts Fair, indulgences and gifts for everyone, Sat.-Sun., 9 am to 7 pm, Pauley Ballroom, UC Berk., 50¢.

Free for All

HOLIDAY ORGAN Concerts, by Ludwig B. Altman and Newton Pashley, every Sat. and Sun., 4 pm, Rodin Gallery, Palace of the Legion of Honor, Lincoln Park, 558-3598.

CHILDREN'S PARTY, games, entertainment, refreshments and Santa Claus, Dec. 19, 6:30 to 9 pm, Steninger Gym, Millberry Union, UCSF, 500 Parnassus.

"NOCHE DE REYES," a Christmas story for Spanish students and residents, Dec. 14 and 21, 2:30 pm; Dec. 14, 15, 21 and 22, 7:30 pm, Foothill College Planetarium, El Monte Rd./Int. 280, Los Altos Hills, 948-8590, ext. 381.

HOLIDAY STORIES for Young People, Dec. 14, 11 am, Young People's Room, Main Library, Kittedge/Shattuck, Berk., 644-6784; Dec. 19, 3:30 pm, South Berkeley Branch Library, Russell/Grove, 644-6860.

CUBAN REVOLUTIONARY POSTERS, recently collected original color works, through Feb. 9, de Young Museum, GG Park.

WOMEN'S PARTY, all kinds of holiday food and cheer, children welcome, Dec. 29, 2 to 6 pm, 63 Brady, 431-1180.

ALUMNI ART EXHIBIT, through Jan. 17, Mon.-Fri., 9 am to 5 pm; Wed. evening to 8 pm, Almond Rod Youth Art Gallery of the Student League, O'Farrell/Divisadero, 563-5650.

THREE WOMEN... PHOTOGRAPHS, by Jacqueline Livingston, Janet Fries and Tee Corinne, through Jan. 9, Tues.-Sat., 1 to 6 pm, Women's Art Center, 400 Brannan, 957-9239.

CAROLING on Lake Merritt, for groups of 20-32, the Merritt Queen will leave the Boathouse every 45 minutes between 6 and 9 pm, Dec. 14-23, Grand Ave., Oakl., 444-3807.

FILMS FOR CHILDREN, "Adventures in Space," "Christmas Journey," "The Little Train" and "Six Brave Men," Dec. 14, 1 pm, Museum of Art, Van Ness/McAllister, 863-8800.

NAVIDAD, Latin American village Christmas celebration, a film with verse narration, Dec. 14, 3 pm, Museum of Art, Van Ness/McAllister, 863-8800.

THE WET SET, The Merionettes, synchronized swim club, presents a Christmas water show, Dec. 13-14, 8 pm; Dec. 15, 7 pm, Balboa Pool, San Jose/Havelock.

Shape of Things to Come

UNCHRISTMAS Party, "Santa Claus" (e.e. cummings play), juggling, slackrope walking, music, 8 pm, Dec. 28, 29, Jan. 3, 4, 5, Way Station 99, 1111 Addison, Berk., 548-4728, \$3.50 donation includes wine and cheese.

GET IT ON, Marvin Gaye, Dec. 29, 7:30 pm, Oakland Coliseum, 635-7800, \$10-\$6.

► **JAMPACKED**, a women's jam for musicians and dial fiddlers, Dec. 30-Jan. 5, 1 pm to 2 am, Wild Side West, 720 Broadway, 391-0460.

HOLIDAY ON ICE, Jan. 1-3, 8 pm; Jan. 4, 2 and 8 pm, Palace of Legion of Honor, Lincoln Park, donation.

T.R.UTHCO, mad, mad slide/live show, Jan. 4-5, 3 pm, Palace of Legion of Honor, Lincoln Park, donation.

CANDLELIGHT CONCERT, Richard Fields, piano, Jan. 3, 10 pm; Emilio Osta and John Magee, piano and guitar, Jan. 10, 10 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.

DYNAMIC DUO, Don and Pilar, presenting their highly original and entertaining songs, Fri.-Sat., 8:30 pm, Macondray Hall, First Unitarian, Franklin/Geary, \$2.50.

PUPPETS BIG AND SMALL, some over ten feet tall, are used by The Beggar's Theater to tell "The Christmas Story," Fri.-Sat., 8:30 pm; Sun., 5:30 pm, Intersection, 756 Union, 397-6061, \$1.50.

MORE NUTS, these on the outskirts of town: "The Nutcracker," performed by the Metropolitan Ballet, Fri., 8 pm; Sat., 2:30 pm, Chabot College Aud., 25555 Hesperian Blvd., Hayward, 782-3000, ext. 417/415, \$3/\$2 children/free under 5; and as performed by the Theatre Ballet of San Francisco, Fri., 8 pm; Sat.-Sun., 2 and 8 pm (also Dec. 23, 2 pm; Dec. 27-28, 2 and 8 pm), Flint Center, 21250 Stevens Creek Blvd., Cupertino, 257-9555, \$6.50-\$3.50.

SWEET CHARIOT, swings with a soulful beat, Fri.-Sun., 9:30 pm to 1:30 am, Wild Side West, 720 Broadway, 391-0460, \$1.50.

DECEMBER 26-28

"THE ENCHANTED CIRCUS Mime," a children's play in the round, Fri.-Sun., (Mon. and Tues. too), 2 pm, Brotherhood Way Jewish Community Center 655 Brotherhood Way/Lake Merced Blvd., 334-7474, \$2/\$1 under 12.

TRUE BLUE, The Clinch Mountain Backsteppers, a female bluegrass trio from Oregon performing for Bay Area Sisters, Fri., 9 pm, Bishop's, Harrison/14th St., Oakl.; Sat., 8 and 10 pm, Full Moon Coffeehouse, 4416 18th St., 864-9274; Sun., 9 pm, The Bacchanal, 1369 Solano, Berk., 527-1314, \$1.

PALACE MONKEYS Poets' Band, Sat., 8 pm, New Malvina's Cafe (now featuring the upstairs cabaret), Union/Grant, 50¢.

► **DRUMS OF AFRICA**, a program of traditional percussion music performed by Kwaku Daddy, master drummer from Ghana, Sat.-Sun., 3 pm, Hearst Court, de Young Museum, GG Park, 558-2887.

VINTAGE STONES, "Charlie My Darling," an almost-hour-long b/w film scrapbook including interview with Brian Jones, music by rock newcomers, Nimbus, 8 pm, Lion's Share, 60 Redhill Ave., Fairfax, 454-9856, \$2.



Cindy and Lucy Scott, a portrait by Tee Corinne, in the three woman show at the Woman's Art Center through Jan., 9.

ALWIN NIKOLAIS Dance Theatre, Jan. 7-8, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$6.50-\$4.50.

ON THE WAY to Self Knowledge: Sacred Tradition and Psychotherapy, a lecture series presentation with holy men and healers, sponsored by Esalen and UC Med. School, Jan. 5, 19, Feb. 9, 23, March 9, 16, 23, 8 pm, Cole Hall, Parnassus/Third Ave., call 771-1710 for info., \$3.50.

VIRGINIA SLIMS Women's Tennis Tournament with Billie Jean King and Chris Evert among the players, Jan. 6-11, aft. and evens, Civic Center, 931-0944, \$7-\$5 res., \$4 gen. adm. (prices vary for days).

► **ROSE PRUNING** Demonstration, Jan. 12 (19 in case of rain), 10 am to 5 pm, Morcom Amphitheater of Roses, Jean St./Grand Ave., Oakl., 658-0731.

BLUES GREATS B. B. King and Bobby Blue Bland doubling up, Jan. 12, 8 pm, Winterland, Post/Steiner, TELETIX for advance sale, \$5/\$6 door.

BERKELEY BLUES Festival, Big Mama Thornton, Big Joe Turner and Dave Alexander, Jan. 16; Bukka White, L. C. Robinson, K. C. Douglas, Charles Houff, more, Jan. 17, 7:30 pm, Pauley Ballroom, UC Berk., 642-7477, \$3.50.

BOBBY SHORT, Feb. 9, 5 pm, Geary Theatre, Geary/Mason, adv. sale, Ticket Center, 224 O'Farrell, 956-6740, \$8.50-\$5.50.

STAR TREK FESTIVAL, eight hours of programs plus posters, pics, trivia contest and fashion show, Feb. 22, 10 am to 10 pm, Abraham Lincoln HS, Riviera/24th Ave., adv. sale Star Trek Archives, Box 40116, SF 94140, \$4/\$2 under 10.

LOSE YOUR SHIRT (or win it), Golden Gate Fields Thoroughbred Racing reopens, Feb. 7, Albany exit, Rt. 80 North, 526-3020.

If you're planning a ski-touring trip this season, KEEP IN MIND

No two tour skis have the same balance point. If your bindings are mounted the same on both skis, they've probably been mounted wrong.

Sweden's topography is different from Norway's, so Swedish skis differ from Norwegian skis. The Sierras are very similar to Norwegian mountains.

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Poles account for 25% of your thrust—yet Tonkin poles are the only poles that can be successfully repaired on the trail.

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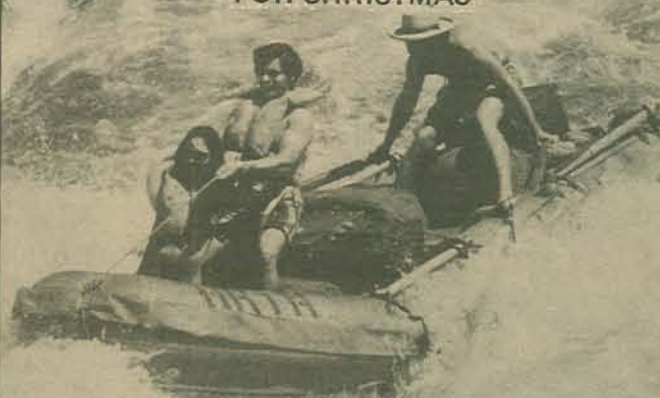
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Lewd Food

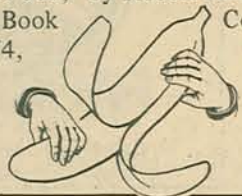
Ah, sweet seduction! Perhaps the saddest casualty of the sexual revolution is the concept of the love potion, be it Number 9 or caviar ("the roe-mantic gems of the sea"). To quote the French gastronome Grimod de La Reyniere, who used to say that there were but two essentials for a love nest, a stove and a mattress: "aphrodisiac foods are not only useful but desirable. . . there are many occasions where a lover would be far below best form if the culinary art did not come to the aid of nature."

Before you go running off to the seamier herb shops of the City to order Spanish fly, or start gobbling oysters by the bushel, consider a marvelous new book by Robert Hendrickson called "Lewd Food," which is shorthand for the entire title: "The Complete Guide to Aphrodisiac Edibles including a Handy Index to Libido-Loosening Gourmet Foods, Bawdy Love Games from Stove to Mattress, The Sex Maniac's Quick Weight Loss Lust Diet, A Seven Course Cordon Bleu Aphrodisiac Dinner, and a Cornucopia of Passion-Producing Prandial Delights and Love Potions Prescribed Throughout History for the Naked Diner." Whew! And it's all that and more.

"Lewd Food" is a virtual encyclopedia of the passionate pantry from sensual seafood to forbidden fruit, incredibly well researched and filled with some of the most oddball tales since the Decameron. Anatole Broyard once wrote in a review of a biography of D'Annunzio (who took strychnine as an aphrodisiac) that "the first and foremost erogenous zone is the mind." "Lewd Food" stimulates the mind quite as well as the food spoken of stimulates the blood.

The book is also, at many moments, uproariously funny. Take the description of a ploy used in the Middle Ages; a damsel desiring a man would lie stark naked with a small oven strapped to her buttocks to bake a bread or spice cake that she'd later share with her prospective lover. Bishop Burchard of Worms found one version of this practice so prevalent and appalling that he took great pains to warn his charges against it: "Have you done what certain women are in the habit of doing?" the bishop admonished. "They prostrate themselves face downwards, rump upward and uncovered, and have a loaf of bread kneaded upon their nude nates; when it has been baked, they invite their husbands to come and eat it; this they do in order to inflame their men with a greater love for them. . ." Such extremes bolster Lord Chesterfield's cynical argument about sexual congress: "The pleasure is momentary, the position is ridiculous, and the expense is damnable."

We'd like to say more about this wonderful book but simply have to go shopping before our neighborhood market closes. Now where is that shopping list. . . ah, here 'tis: hummingbird hearts, peacock brains, some limewort leaves, the eye of a wolf and the first joint of its tail, mountain oysters, marzipan, asparagus, shark's fin soup, stuffed artichokes, some truffles, and. . . ah yes, a salad of musk, civet, mandrake and ginseng. Now there's a menu to "heat the blood, quicken the senses, strengthen the muscles, and thereby rouse up, provoke, excite and enable the vigorous accomplishment of amorous dalliance." ("Lewd Food," by Robert Hendrickson, Chilton Book Co., Radnor, Pa., 1974, \$10.95.)



AMAZE YOUR FRIENDS WITH



One day when you have nothing else up your sleeve, stop in at one of the City's two remaining magic shops. Even if you haven't seen a magician in 20 years and haven't missed it, you can pick up some sleight-of-hand tricks to perform for your own amazement, not to mention that of your friends. Who knows, what with the revival of the occult, magic may be in for a boom, and someday you'll be able to say, "I was sawing women in half way back in '74."

The House of Magic, 2025 Chestnut in the Marina, is a real sight. Junky paper tricks, monster masks, those wiggly rubber skeletons, naked fatso posters ("I stopped smoking for one week and gained 58 pounds") and purple wigs crowd the window. Inside is worse.

The ceiling is hung like a medieval guild hall with dozens of rubber chickens (\$4.50), horrible masks, rubber baseball bats, all kinds of dreadful stuff that deep down in our psyche we suspect we can't live without. The front of the store is largely devoted to cheapo tricks and gags—banana harmonicas (79¢), rubber barf (98¢), lots of mustaches (79¢-\$2.98), even a giant hitchhiker's thumb for those long rides (98¢). The really good stuff starts in the rear half of the store past the inexplicable sign that sternly declares: "Adults only beyond this point."

Owner Marvin "Buma" Burger reigns back here, casting many a withering glance at naive novices and sorcerers' apprentices. Magic's no joke, gang, not when you're dealing with serious illusions like the French Guillotine, Grant's Flying Carpet, the Modernistic Amputation and the mysterious and unfathomable Abbot NuWay Asrah. "Buma" Burger

will build any magical illusion to order, no matter how big or small, and apparently in his 30-plus years in prestidigitation he has unearthed many of the darker secrets of such wizards as Carter the Great (whose illusions are on display in Earthquake McGoon's Magic Cellar); Harry Houdini and The Mighty Kara Kum. The walls of the House of Magic, above the soft-core greeting cards, are covered with mementos of great magicians, including dozens of autographed photographs and old wall posters (The Mighty Kara Kum and his famous international mystery show: "Any lady from the audience will float in mid-air").

Look around the House of Magic and pretty soon you'll start thinking how handy it would be to be able to make coins (other people's) disappear. Or you might enjoy placing a girl in a wicker basket and thrusting sharp swords into it (though this smacks of deviant behavior). If you're not into the really big stuff like a saw-a-woman-in-half kit, you might consider the Wonderful Vanishing and Reappearing Egg (\$1.98), Enardoe's Eureka marked "stripper" deck ("sold for magical purposes only"—\$2.50), a double color-changing handkerchief—red to blue and green to yellow (\$4.95) or Abbott's Growing Tie (\$7.75).

FLEA BITES

Consumed with guilt because your Hupmobile is spewing great clouds of oily smoke across the ecosystem? Then consider an Ecocyc, an electronically operated motorcycle made by Auranthetic of Los Angeles, which has just set up a spartan showroom at 3507 Mission (near Cortland). Herb Morris, the lone salesman, informs us that the "Charger" model, which looks like a gnomish toy motorcycle, can whiz along at up to 30 mph with a range of 50 miles on a single recharge. The Ecocyc recharges overnight on house current and supposedly costs only about \$1 per month in electricity. It's available in a spiffy two-wheel model for \$429 (unassembled kit) or \$525 (assembled) and a three-wheel trike for \$649 (kit) and \$749 (assembled). The "Charger" can be operated on any public street or highway except for freeways. . . New switchboard in town: The Homecrafts and Services Switchboard sounds something like a telephonic Sears catalog, providing services like handwriting analysis, custom-made clothing, carpentry, painting and

auto repair at what they say are rock-bottom rates. Their current specialty is turning waste material into furniture: thus they make coffee sacks into pillows (\$5.95 each, two for \$10); big old packing crates into sofas (\$50); coffee bag backpacks (\$10); wine racks out of wine cases (\$10). Prices are negotiable and they accept barter. 584-8266. . . That purveyor of sodium nitrate and nitrate-soaked Americana, the Noble Frankfurter, has a new location at the corner of Jackson and Polk. Still serving the best wieners in town, they offer a choice of all-beef NY Coney Island hot dogs (70¢); old-fashioned German franks, two-thirds beef to one-third pork (65¢); Polish kielbasa, two-thirds pork to one-third beef (65¢); and bockwurst, half veal and half pork (65¢). You can cover these fast-food delights with onions, various sweet and tart pickle relishes, *de rigueur* sauerkraut and a top-notch selection of mustards including a hot that's worthy of the name. Open 11 am-1 am Sun.-Thurs. and 11 am-3 am Fri. and Sat.

Stuffed!

We stopped eating sausage some years back when Consumer Reports cheerlessly described the many surprises awaiting the unwary forcemeat eater: insect pieces, rodent hairs and various and sundry other tasty spices. Our beloved country sausage breakfasts went the way of white bread in our diet.

Recently we received a flea-sized tip from a correspondent that Carlson Butcher Supplies, 2609 San Bruno near the Avenue Theatre, carries everything necessary for making sausage in the comfort of your own kitchen without the distraction of insect parts and scurrying rodents. Our correspondent was right, to a fault.

Carlson's is probably the most pungent store in the whole Bay Area. You are totally assaulted by the nose-boggling aromas of black pepper, paprika, cayenne and lots of crushed pod peppers and oleoresin of red pepper when you wander into this compact, spectacularly neat shop out near the looming hills of South San Francisco.

Carlson's sells everything but the meat and creates dozens of different seasonings—for sausages, corned beef, meat loaf and various pickling spice brews. Choice among the pre-mixed spices are Carl's Italian Seasoning (with fennel); Carl's Southern Style Pork Sausage Seasoning—regular, hot and extra hot—a mix of crushed pod peppers, oleoresin of red peppers and oils of sage, nutmeg and ginger; and Carl's Farm Style Pork Sausage Seasoning, which is somewhat mellower on the peppers.

If you don't have a grinder, search about at some thrift shops or flea markets, or invest in Carlson's fine Chop-Rite brand grinder (\$21). A conical sausage stuffer costs \$2.30 and a chili plate for the grinder (sausage needs a coarser grind than most grinders supply) is \$4. Then you'll need the casings: Carlson's suggests the Italian sausage size hog casings, sold by the half "dollar," which is equal to about 7½ yards of sausage or almost 10 pounds of finished product; the price of the casing is \$1.

The best-looking sausage recipe we've found is an old frontier recipe (from "Manna: Foods of the Frontier" by Gertrude Harris, 101 Productions, SF, 1972) called My Favorite Sausage Recipe. Take 9 lbs. lean pork (or half pork, half game), add 3 lbs. fat pork or bacon, ¾ cup fine salt, 3 tablespoons rubbed dried sage, 2 tablespoons dried crumpled savory, 2 tablespoons ground pepper, ½ tablespoon ground cloves, ½ tablespoon nutmeg, one teaspoon saltpeter (optional) and 2 medium onions (chopped). Put all ingredients through a meat grinder with a fine blade, twice. Stir in 2 tablespoons white wine and let stand for an hour to blend the flavors. Stuff the casings, twisting them every 6-8 inches and knotting as you go. If you plan to use only a few at a time, make two separate knots with a half-inch between, so you can cut off what you need.

Any meat or combination of meat may be used. The sausages may be smoked, of course, using the same procedure that would be used for smoking meat.

To serve, parboil the sausages; simmer gently in salted water for a half-hour, then brown in butter. They are also delicious cooked slowly with beans or lentils or served on noodles. Add to soups—vegetable or bean—in slices, about 20 minutes before serving. In a very cool place they should keep well for several weeks.

Bon appetit. (And thanks to Willy Werby, sausage maker extraordinaire, for the tip.)

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"Happy Days," by Samuel Beckett, and "Waiting for His Majesty," by Drury L. Pifer, Dec. 12, 14, 18; "Canadian Gothic" and "American Modern," by Joanna M. Glass, Dec. 13, 19, 20, 21. Performed by the Berkeley Stage Company at Way Station 99, 1111 Addison, Berkeley. All performances 8 pm. Admission \$2 Wed. and Thurs., \$3 Fri. and Sat. Info. 548-4728.

Way Station 99 recently opened in Berkeley as the performing space for Berkeley Stage West, an organization of actors and playwrights dedicated to contemporary and experimental theater. They hope to augment the local theatergoer's perennial diet of regurgitated masterworks by creating productions that will depend not "on elaborate stage machinery, but on the creative leap of the imagination."

But while their debut with two evenings of short plays is auspicious, the events don't involve much imaginative leaping. The productions seem, in fact, rather self-consciously cautious, indicating that the group merely may be priming its audience for wilder things to come. The plays of the current quartet, however, are all unusual and quite skillfully acted, with the Beckett in particular well worth seeing.

Although "Happy Days" remains one of Samuel Beckett's more accessible and sanguine plays, it is damnably difficult to perform, and productions of the two-act work are relatively rare. With "Happy Days," Beckett slyly creates a theatrical marathon, essentially a 90-minute monologue in which his middle-aged protagonist, Winnie, verbally fends off the void, encased first to her waist and then to her neck in a pile of sand. Winnie's only weapons against oblivion are her loquacious optimism and a few paltry props including a toothbrush, a revolver, a parasol and her elusive husband Willie.

Not many actors are talented or masochistic enough to attempt the test of endurance and charisma that "Happy Days" poses, so all due credit goes to Angela Patton, who gives an intelligent and impressive performance. But while admiring Patton's abilities, I was never absorbed or convinced by her characterization. It seems a performance of knowing effects, done with a disturbing, too obviously calculated artfulness, and I couldn't get past the point of coolly watching the actor Angela Patton play at being the poignantly cheerful Winnie. Some of the fault may lie with Beckett, who creates in Winnie a character for whom he basically has little sympathy, leading A. Alvarez to suggest, in his recent essay on the playwright, that Beckett's credo for "Happy Days" might be, "Blessed are the optimists, for they shall be buried alive."

The Berkeley Stage production is directed by James Kerans, with a stylized sandpile designed by Malcom Yuill-Thornton.

I arrived late for "Waiting for His Majesty," a short work by Drury Pifer, a local playwright. From what I did see, however, this parody of Beckett, primarily using convoluted lines and themes from "Waiting For Godot," and spiced with a few dated political innuendoes, seems embarrassingly bad.

Alternating with the Beckett and Pifer dramas are two one-acts by Joanna Glass, a young playwright/novelist who recently moved to the Bay Area from Canada. In both "Canadian Gothic" and "American Modern," Glass demonstrates a good feeling for poetic imagery, but conceptually the dramas are awful, full of overwrought melodramatics and smug humor.

"Canadian Gothic" is a voice play. The four virtually immobile actors sit facing the audience and relate their epic tale of clichéd woe concerning a can't-help-himself bigoted Canadian dentist with a thick skin, who unhappily marries a thin-skinned, artistically inclined wife. She dies, leaving the poor fellow with a rebellious daughter who goes off and gets herself pregnant by (wouldn't-you-know-it) an Indian. From there the plot thickens into a stew of sentimentality and violence.

Glass does have an uncanny ability to make her characters halfway viable, glazing her hokey story with sincere and affecting language. But even if you get sucked into the intense confessions of "Canadian Gothic," the experience leaves you with a rancid aftertaste, feeling like the times you can't tear yourself away from the predictable histrionics of "Medical Center," or when you find yourself sneaking the "Ladies' Home Journal" from a doctor's office so you can finish that month's "moving" novelette.



W. L. Jenkins and Karen Ingenthron in "A Midsummer Night's Dream" (see Short Take).

Supposedly a comedy, "American Modern" deals with a momentous hour in the life of a young married couple, Pat and Mike. Pat has problems. In an attempt to "fill the empty places" in her life, she has become a scavenger. Her home bulges with cherished acquisitions, including bits of yarn, scraps of paper, broken ball point pens and soiled cotton swabs. This derangement was evidently brought about by the strain of motherhood and suburban housewifery, or so Pat implies as she shares with Mike a minute-by-minute account of her first trip to a psychiatrist.

Glass's contrived writing in "American Modern" cloyingly compiles eclectic lists of things. Her neurotic character Pat passionately itemizes all major and minor events and possessions that touch her life, filling the spaces between with caustic aphorisms. I found the tone of the play one of oppressive, conceited cleverness, but I do feel obligated to report that a substantial portion of the audience seemed to enjoy the work enormously.

Robert Goldsby directs the Glass plays, both of which benefit from fine acting, particularly by Debra Sussel and Martin Berman as Pat and Mike.

Stalag 17

A World War II Comedy, by Bevan and Trzcinski. SF Poverty Theater, 2940 16th St. (between South Van Ness & Mission). Fri. & Sat. through Dec. 28. 8:30 pm. Admission \$3. Info. 626-0343/861-9051.

Although "Stalag 17," the prisoner of war melodrama set in Germany in 1944, contains a mystery (guess who's the traitor?), the real mystery is why the Poverty Theater is reviving it. The play, which served as the inspiration for the TV series "Hogan's Heroes," was never more than a trumped-up entertainment of the laughter-through-the-tears variety, with the characters all comfortable stereotypes nicely compartmentalized into us (good) and them (bad). "Stalag" is simply a cozy piece of hyperbole, full of enduring lines such as slum-born prisoner Sefton's eloquent, philosophical remark to playboy prisoner Dunbar as the two set out in a dangerous effort to escape: "Only in a democracy," Sefton declares grimly but proudly, "can a poor guy get his ass shot off with a rich guy."

As always, the Poverty Theater's actors are good, generally displaying far more talent than this vehicle deserves, but Phillip Pruneau's directing seems confused. Pruneau evidently can't decide whether "Stalag" should be done with a stickling realism or as a playful parody, and his vacillations are disconcerting. For example, one of the Germans rips the shirt off a prisoner with satiric, superman ease, but then proceeds to beat the man into bloody unconsciousness.

Given a good play, the Poverty Theater demonstrates skills that few local groups can match, and it's painful to watch them waste their time on an inferior, irredeemable drama such as "Stalag 17."

IN MEMORIAM

William Whitman, one of the Poverty Theater's most talented actor/directors, died recently after a short illness. A vital, witty and charming man, Whitman spent his life on the stage, traveling widely and performing in hundreds of plays and films. He was a valuable member of our theater community and a glowing presence. I'll miss him.



David Baker and Tom McNallan in "Waiting for His Majesty," Way Station 99.

Martha Graham

"Reviewing Martha Graham," a critic for the New York Times once wrote, "is rather like being called upon to review the Grand Canyon." For Graham, both the woman and her works, presents an awesome phenomenon. Over the past 55 years she has danced and choreographed, revolutionizing the concept of stage movement. There are few dancers performing today in either modern dance or ballet who have not benefited from her mighty innovative extensions of the physical and emotional potentials of dance.

So there is no question Graham well deserves the tributes she received during her company's recent performances in Berkeley. What is debatable is whether many of her choreographic works will survive as anything more than historical curiosities.

The two Graham programs I saw consisted of "El Penitente" (1944), "Errand Into the Maze" (1947), "Diversion of Angels" (1948) and the full-length "Clytemnestra" (1958). Fascinating but dated, the serious dances were full of breast-beating passion with heavy-handed sexual and psychological symbology, often using annoyingly repetitious movement patterns, while the one light piece was unconvincing.

Graham describes "Diversion of Angels" as "a lyric ballet about the loveliness of youth, the pleasures and playfulness, the quick joy and quick sadness of being in love for the first time," but the dancers struck me as making a very forced effort at joyfulness. Moreover, I felt throughout both concerts that many of Graham's young dancers were not particularly elated or fulfilled by performing in her works.

My reservations about the Graham performances are absolutely a minority opinion. People who caught the other shows had quite different impressions. Those who saw Graham in person at her lecture/demonstration seemed thrilled by the experience, feeling they had received clues about her methods and intentions.

It's important to note, however, that until recently Graham had no interest in exhuming her older works, preferring to live very intensely in the present. Much of the former power of Graham's choreography stemmed from its jolting, daring inventiveness, and modern dance in general gains its vitality from an ongoing process of individualistic creativity. It has never depended greatly on revivals or re-interpretations. Conserving the past of modern dance has validity and provides substantial rewards, but at the same time such preservations seem oddly to contradict the art form's iconoclastic purposes and origins.

Short take

After viewing a particularly disastrous production of "Hamlet," critic Alexander Woolcott suggested it could provide the perfect time to settle the controversy as to who wrote the play. "One need merely have watched beside the graves of Shakespeare and Bacon," wrote Woolcott, "to see which one turned over." And grave watching might be more fun than the current Berkeley Repertory Theater's grimly surreal production of the bard's "Midsummer Night's Dream."

Attaining new lows in dramatic invention, Berkeley Rep uses a conglomeration of styles ranging from Moliere to the Marx Brothers, managing to execute them all poorly. After attempting to enjoy this unsavory concoction for over an hour and a half, I fled into the beneficent night. ■

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"You no passa the ravioli, you no makea the rules." Fellini's "Amarcord," now showing at the Clay Theater.

Amarcord

A new film by Federico Fellini, at the Clay Theater, 2261 Fillmore. Info. 346-1123.

"I do not know how a film is born; usually it is because I sign a contract, receive an advance and, since I do not wish to give it back, I am obliged to respect my agreement and make the film."
—Federico Fellini, 1974

Autobiographical and reminiscent of "8½," Fellini's "Amarcord" is not a documentary in the style of "The Clowns" or "Roma," but a contrived, visceral, wildly funny, affectionate (but unsentimental) journey into a past that wavers between fantasy and memory. The film is filled with regrets but is without nostalgia.

"Amarcord" (which means "I recall" in the vernacular of Fellini's home province of Romagna) takes place in the 1930s in an Italian seacoast town resembling Rimini, where Fellini grew up. The movie chronicles a year in the life of the adolescent Titta and the melange of characters who affect him. Fellini regards them all

with a mixture of love and revulsion. These are not paradigms but people caught up in a world of boredom, cramped morality and petty aspirations. In this atmosphere, the emergence of fascism is generally welcomed as an entertaining diversion, and resistance is either inadvertent or carried out in dramatic isolation.

While watching this extraordinary, wonderfully visual film, I was continually amazed that the screen was filled with real folks, photographed in 1974. For Fellini manages to capture something, some intangible quality that makes them seem like archetypal apparitions. □ —I.O.

The trial of Billy Jack

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Somewhere in the last 30 grueling minutes of Warner Communications' "The Trial of Billy Jack," a minor character passes an adroit judgment on the production

itself: "It's horrible, it's horrible!" she moans. "I can't stand it any more." For the viewer, the only refuge from endless shots of Arizona highways, incompetent folk songwriters, student rights meetings, Indian rights meetings and not-quite-fantasy happy-hunting-ground scenes is the refreshment counter. And with the amount of blood that hits the deck in this film, viewers are advised to gobble their popcorn before returning to their seats.

The culprit, of course, is Tom Laughlin, known to millions of pimple factories as Billy Jack, whose bankable ex-GI image consists of denim (not Levi), squaw hat, hushpuppy boots, clumsy karate, close-cropped hair and not much to say. The original "Billy Jack," produced by Laughlin, was an overnight success, and by lunch the Hollywood demographic experts had agreed: launch another one.

With a budget capable of delivering the highest technical level, director Frank Laughlin (Tom's brother? Daddums? No, it's Tom's 19-year old son—Mommy and Sis are also in the cast) relies on the cheapo gimmick of voice-over narration for fully half the film. Similarly, focus is no object to Laughlin's cinematographer, which is a boon when the camera vainly tries to zoom in on the sagging features of co-star Delores Taylor (mother of Frank, wife of Tom).

Tom Laughlin is the type of actor who has to hire a choreographer to teach him how to open a door. Taylor is not required to act so strenuously: she spends most of the film standing at a podium; for variety, she reclines in a hospital bed.

The plot (screenplay by an aunt and uncle in Des Moines?) varies nil from its precursor. Taylor's Freedom School, which features "radical students" who look as if they stepped from a "Plain Truth" feature on Christian youth, is under siege from local cops, state cops and federal cops with necks all shades of red. Soon the National Guard is gunning down beautiful blondes and even a handicapped child who has stolen the show moments earlier by strumming the classical guitar with his hook.

From Carlos Castaneda to Kent State, "The Trial of Billy Jack" never blinks in its cold, staring pop gristle. Nixon is dubbed a bloody crook and Ford, we are assured before the celluloid mercifully expires, "will be no different." Maybe so, but Laughlin is no more than another money-mad politician using his films as his White House. ■

—D.N.

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KENNY RANKIN, Boarding Hse

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12/19-22, Fine Arts Palace
WINTERMAS, 12/20-21, Nourse
GEORGE CARLIN, 12/20-22, Circle
TIM WEISBERG, 12/20-21, Great
KENNY RANKIN, 12/26-31, Board
IKE/TINA TURNER, (2) 12/26, SF
TEMPTATIONS, 12/27-31, Circle
C TJADER/L GASCA, 12/28, SF

BOZ SCAGGS, 12/29-31, Para
MARVIN GAYE, 12/29, Oakland
HOLIDAY ON ICE, 1/1-5, Oak
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EVENTS

DECEMBER 12
THROUGH
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By Nancy Dunn

MUSIC-DANCE

"Peter Pan," presented by the Pacific Ballet, Dec. 12-13, 8 pm; Dec. 14, 2 and 8 pm, Marin Veterans' Aud., Civic Center, San Rafael. Dec. 18 and 21, 2 and 8 pm; Dec. 19-20, 8 pm Walnut Creek Civic Arts, 1641 Locust, Walnut Creek, 939-0355, \$4-\$3/\$2 children.

Fifth Dimension, Dec. 12-13, 8:30 pm; Dec. 14, 7:30 and 10:30 pm; Dec. 15, 4:30 and 8:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 982-6550 (SF) or 364-2550 (Peninsula), \$6-\$8.

1750 Arch Street: Music of Beth Anderson, Dec. 12, including "Tower of Power" and "The Messiah is Come"; Ives/Schoenberg, Dec. 13, Ives's 2nd and 4th Violin Sonatas, Schoenberg's Five Pieces for Piano and others; Music of Walter Piston, Dec. 14, includes Passacaglia for Piano, Interlude for Viola and Piano and Three Counterpoints for Violin, Viola and Cello; 17th and 18th Century French Music for Harpsichord with Margaret Fabrizio, Dec. 15; Music of Steven Elliot, Dec. 19, benefit for KPFA, all 8:30 pm, 1750 Arch St., Berk., 841-0232, \$2.50/\$2 students.

"Superstition Sock Hop," Fri., Dec. 13, benefit for Lilliput Child Care, live music and hit records from the Fifties and Sixties, 9 pm-1 am, Main gym, SF State, 1600 Holloway, 50¢ donation.

Sufi Choir with Terry Riley, Dec. 13, 8 pm, Veterans' Aud., McAllister/Van Ness, \$3.50/\$3 advance, Macy's or ASUC, 642-2561.

Berkeley Promenade Orchestra, Dec. 13-14, 8 pm, program includes Tchaikovsky's Overture-Fantasy from "Hamlet" and Beethoven's Symphony #7 in A Major, Pauley Ballroom, UC Berk., 642-2561, \$2.50.

Harpsichordist Mathew Bukulich performs 17th and 18th century French and German keyboard music, Dec. 14, 8:30 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., 282-3941, \$2.50/\$1.50 students.

Winterland: Dicky Betts, Dec. 13-14; Marshall Tucker and Graham Central Station, Dec. 20-21; Montrose, Dec. 27-28; Tower of Power, Dec. 31; all 8 pm, \$6/\$5 advance, New Year's Eve concert \$8.50/\$7.50 advance, Post/Steiner, 835-3849.

Inaugural recital of the new Swain and Kates organ, Dec. 14, 3 pm, Alfred Ashburn at the keyboard performing works by Bach, Buxtehude, Couperin and others, Fifth Church of Christ, 450 O'Farrell.

Instrumental ensemble of SF Conservatory of Music performs holiday music Dec. 14-15, 3 pm, Little Theatre of the Legion of Honor, Lincoln Park, 558-3598, by donation.

Renaissance dance workshop, Dec. 14, 1-4 pm, sponsored by Westcoast Early Music Society, Unitarian Fellowship Hall, 1924 Cedar, Berk., 525-5627, \$5.

Medieval Christmas music presented by Collegium Sine Nomine, Dec. 14, 8 pm, Lone Mountain College Library, 2800 Turk, 752-7000, \$2.

Vivaldi's Gloria, Dec. 15, 9:30 and 11 am, performed by Old First Chamber Choir and Orchestra, Old First Presbyterian Church, Van Ness/Sacramento, offering.

"Reindeer Romp," ballroom dance party, Dec. 15, 1:30-4 pm, Golden Gate Senior Center, 37th Ave./Fulton, free to all over 60.

Sparrow Road Show, an evening of folk music, Dec. 15, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580, donation.

"New Ways of Communicating," concert of post-1950 music presented by SF Conservatory of Music New Music Workshop, Dec. 15, 4 and 7:30 pm, program highlight "Herb Caenion: a newspaper concerto," Community Music Center, 544 Capp, 647-6015, free.

Baroque Lute and classical guitar recital by Karl Herreshoff, Dec. 15, 3 pm, works by Escalon, Weiss, Reusner, Bach and Giuliani, The Guitar Shop, 1375 9th Ave., 564-6781, \$2, limited seating.

Flute music by Martineau, Poulenc, Faure and Ibert performed by Jeannette Nisseley, Dec. 18, 8 pm, at The Exploratorium, Lyon/Marina, 563-7337, 25¢.

Scarlatti, Mozart, Schumann, Debussy and Ravel featured in Community Music Center faculty recital with mezzo-soprano Marie Laferriere and pianist Denis Giaque Dec. 17, 8 pm, 544 Capp, 647-6015, donation.



Carlos Carvajal's "Wintemas," Dec. 20-31 at Nourse Auditorium.

Spaced-out movement with Zachary Zakon and the Mantric Sun Mountain Band, Dec. 18, 8 pm, First Congregational Church, Post/Mason, \$2.

UBU, improvisational music exploring new techniques, Dec. 20, 7 pm, Lurie Room, Main Library, Civic Center, free.

Ripe Fruit presents a "dance circle around music," Dec. 20-21, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580, donation.

Lute and guitar concert by Joseph Bacon and James Bertram, Dec. 20, 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Lunch Break concert by SF Chamber Orchestra, Dec. 20, 12:10 pm, One Embarcadero Center Lobby, works by Mozart, Haydn and Dittersdorf, free.

"Sources," dance from Medieval to present times presented by Lesser Oakland Dance Theatre, Dec. 21 and 27, 8:30 pm, 4226 Park Blvd., Oakland, 530-6611.

The Singing Boys of the California Bach Society with a holiday con-

cert, Dec. 22, 3 pm, First Unitarian Church, One Lawson Rd., Kensington, 653-6571 or 222-1928, \$2.50.

Robbie Basho plays music with roots from Western European, Middle Eastern, Hindu and Japanese music on six- and 12-string guitar, Dec. 22, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580, donation.

SF Talent Bank offers holiday vocal music, Dec. 21-22, 3 pm, Little Theatre of the Legion of Honor, Lincoln Park, 558-3598, donation.

Christmas Eve concert and service, Dec. 24, 8 pm, Renaissance and medieval music with Amici Musicae in costume, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, offering.

All Chopin piano works with Madeline Bruser at the keyboard, Dec. 27, 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Temptations, Dec. 27 and 30, 8:30 pm; Dec. 28, 7:30 and 11 pm; Dec. 29, 4:30 and 8:30 pm; Dec. 31, 8:30 and 11:30 pm, Circle Star Theatre, 1717 San Carlos,

982-6550 (SF) or 364-2550, \$3.50-\$8.50.

Kwaku Daddy, master drummer from Ghana, with traditional African percussion music, Dec. 28-29, 3 pm, de Young Museum, GG Park, 558-2887, donation.

A Night in Old Vienna, SF Symphony De Anza concert with guest conductor Franz Allers and soprano Roberta Peters, Dec. 29, 8 pm, Flint Center, De Anza College, Cupertino, 861-6240, \$4-\$8. □

MOVIES

Avenue Photoplay: "Yankee Clipper" and "The Lady Vanishes," Dec. 13; A Night of Thrills and Laughter, holiday celebration with Christmas carols on the organ, short films with Buster Keaton, Charlie Chaplin and more, Dec. 20; "Man in the Iron Mask" and "Study in Scarlet," the first Sherlock Holmes talkie, Dec. 27, organ concerts 8 pm, films 8:30 pm, 2650 San Bruno Ave., 468-2636, \$2.

Canyon Cinema: Overlooked Gems from the Ann Arbor Film Festival, Dec. 12, including Gunvor Nelson's "Moon Pool," Chris Frayne's "Ozone Burgers to Go" and Randall Conrad's "3000 Years & Life;" Peter Hutton and Vincent Grenier, Two Man Show, Dec. 19, both programs 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.50/\$1 members.

Children's Zoo film series, "To Build a Fire," Jack London's tale narrated by Orson Welles, Dec. 19; "Ichabod and Mr. Toad," Dec. 20, animated piece loosely based on the Legend of Sleepy Hollow; "Vanishing Prairie," Dec. 26; Academy Award-winning cartoon "It's Tough to Be a Bird" and "White Mane," Dec. 27, all 1 pm, in the Children's Zoo, Zoo Rd./Skyline Blvd., 661-2023, with admission to the Children's Zoo, 25¢/35¢ adults.

"Cities for People," Dec. 12, 7:45 pm, award-winning documentary lavishly filmed on a grant from the National Endowment for the Humanities, followed by panel discussing "What is left in San Francisco after the buildings are built?"

(Cont. on 39)

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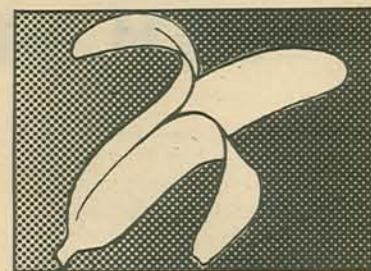
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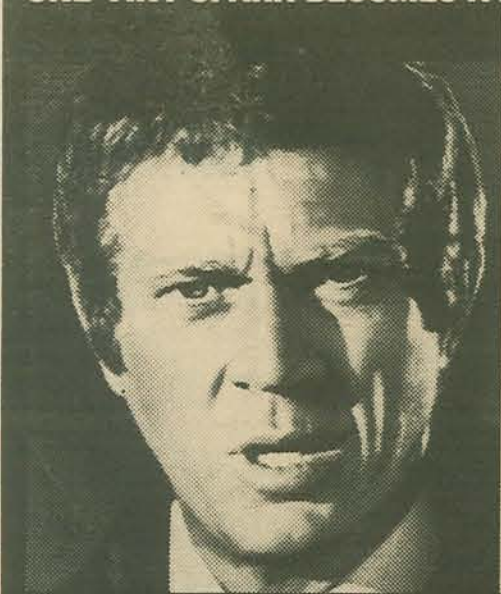
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(cont. from 37)

Panelists include Sup. Dianne Feinstein; Allan Jacobs, former director of SF City Planning Dept.; architectural critic Alan Temko; and SF architect (and maker of the film) John Louis Field, Palace of Fine Arts, Marina/Lyon, 434-0381 (ask for Pat Luske), \$4/\$2 srs., students, benefit for scholarships for minority architecture students.

"Cricket on the Hearth," animated version of Dickens' Christmas story, Dec. 19, 7:30 pm, Young People's Room, Berkeley Public Library, Shattuck/Kittredge, 644-6100, free.

Fellini, last three nights of the Masters of the Modern Film series, "La Dolce Vita," Dec. 12; "8½," Dec. 19; "Fellini Satyricon," Jan. 9, all 7 pm, Laney College Forum, 10th/Fallon, Oakl., 834-5740, free.

Gateway: "The Adventures of Robin Hood" and "Charge of the Light Brigade," through Dec. 17; "Mildred Pierce" starring Joan Crawford, and "Old Acquaintance" with Bette Davis, Dec. 18-24; Capra's "Lost Horizon" and "Only Angels Have Wings" with Cary Grant and Rita Hayworth, Jan. 8-14, 215 Jackson/Battery, 421-3353, \$2.50/\$2 with discount card (\$1 good for one year).

Kokusai: "Tora-san, Lovable Tramp"

and "Drop of Tears," through Dec. 17; "The Beggar General" and "Art of Assassination," Dec. 18-24; "Zatoichi at Large" and "Sword of Vengeance #4," "Baby Cart in Peril" Dec. 25-31; "Sword of Vengeance #6, White Heaven in Hell," and "The Notorious Dragon," Jan. 1-7, Post/Buchanan, 563-1400, \$3.

Lion's Share Cinematheque: the rock club goes to the movies on Sundays, sandwiched by live music, "Super-show," Dec. 15, featuring Steve Stills, Eric Clapton, Buddy Miles and others, plus Entwistle live; "Magical Mystery Tour" and the Rowan Brothers, Dec. 22; "Charlie My Darling," film scrapbook of the early Stones, with Nimbus live, Dec. 29, bands begin 8 pm, 60 Redhill Ave., San Anselmo, 454-9856, \$2.

Midnight Movies: Highlights from the Ann Arbor Film Festival, Dec. 14, including Bob Dahlin's "Norman Nurdlepick's Suspension," "Two Films I Never Made" by Herb de Grasse, and "The Mysterians" by Kathy Rose; Ten Knock-out Numbers by Busby Berkeley, Dec. 21, featuring "The Girl at the Ironing Board" and "I Only Have Eyes for You" from "Dames," and "Lullaby of Broadway" from "Gold Diggers of 1935"; Ann Arbor Highlights, part 2, Dec. 28, seven outrageous comedies including "& I Don't Mean Maybe" by Mark Griffiths and Rick Hancox's "Wild Sync"; Peter Hoffman's Pilgrims" and Tod Browning's "Freaks," Jan. 3-4, midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75 on sale at 11 pm.

Pacific Film Archive: "Broken Treaty at Battle Mountain" and "The Ballad of Crowfoot," Dec. 12 at 7, 8:30 and 10 pm; Raoul Walsh at Warner Brothers, Dec. 13, "High Sierra" with Humphrey Bogart and Ida Lupino, 7 and 10:45 pm, and "White Heat" with James Cagney and Virginia Mayo, 8:45 pm; "The Strong Man" plus "Flash Gordon Conquers the Universe, Chapter Two" and "The Haunted House" with Buster Keaton, Dec. 14 and 15, 2 pm; "A Doll's House" Dec. 14, 4:30, 7:30 and 9:30 pm, with Jane Fonda; "The Moment of Truth," Dec. 15, 4:30, 7:30 and 9:30 pm; Tribute to Vittorio de Sica, Dec. 16, "Miracle in Milan," 7 and 10:25 pm, and "Il Posti," 8:45 pm; "Casque d'Or," Dec. 17, 7:30 and 10:30 pm, and "Boule de Suif," 9:15 pm; Films from Appalshop, Dec. 18, 7:30 and 9:30 pm, including "Coal Miner: Frank Johnson" and "Moonshine"; Japanese Films of the Fifties and Sixties, special repeat

screening, Dec. 18 in Wheeler Aud., 8 pm, "Snow Country" and "Kyoto"; Two Films by Michael Curtiz, Dec. 19, "Kid Galahad," 7 and 10:35 pm and "Angels with Dirty Faces," 8:50 pm; Raoul Walsh at Warner Brothers, Dec. 20, "Gentleman Jim," 7 and 10:40 pm and "Strawberry Blonde," 8:55 pm; "Sherlock Jr.," "Flash Gordon Conquers the Universe, Chapter Three" and "Two Tars," Dec. 21-22, 2 pm; Tribute to Vittorio de Sica, Dec. 21, "The Earrings of Madame De..." 4:30 and 8:50 pm and "General Della Rovere," 6:25

and 10:45 pm, Two Adaptations by Anthony Asquith, Dec. 22, "Pygmalion," 4:30, 7:50 and 11:15 pm and "The Importance of Being Earnest," 6:10 and 9:30 pm; Tribute to Vittorio de Sica, Dec. 23, "Umberto D.," 7 and 10 pm, and "The Fiances," 8:40 pm; "Beauty and the Beast," Dec. 25, 4:30 and 7:50 pm, and "Sylvia the Phantom," Dec. 25, 6:10 and 9:30 pm; "Dark Passage," Dec. 26, 7 and 10:55 pm, and "Mildred Pierce," Dec. 26, 8:55 pm; Raoul Walsh at Warner Brothers, Dec. 27, "Uncertain Glory," 7:30 pm, and "Objective Bur-

ma," 9:30 pm; The Ninth International Tournee of Animation, Dec. 28-29, 2:30, 4:30, 7:30 and 9:30 pm; Raoul Walsh at Warner Brothers, Dec. 30, "Pursued," 7:30 pm, and "Colorado Territory," 9:30 pm; "Dinner at Eight," Dec. 31, 4:30 and 8 pm, and "Red Headed Woman," Dec. 31, 6:30 and 10 pm, University Art Museum, 2625 Durant, Berk., 642-1412, single films, \$1.50/\$1 PFA members, UC students/75¢ before 6 pm, 50¢ each additional film.

SF Public Library: "Flying Down (cont. on 40)



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8:30 & 11:00 P.M.

(Cont. from 39)

to Rio," Dec. 17, noon, Lurie Room, Main Library, Civic Center, 558-3191; "Swingtime," Dec. 18, 7:30 pm, Ortega Branch, 3223 Ortega, 681-1848; "The 39 Steps," Dec. 19, 1:30 pm, Anza Branch, 550 37th Ave., 752-1960; "Dylan Thomas's A Child's Christmas in Wales" and "D.H. Lawrence in Taos," Dec. 23, 7:30 pm, Western Addition Branch, 1550 Scott, 346-9531, all free.

SF Museum of Art: Society for Encouragement of Contemporary Art Film Award Winners, Dec. 13, 7:30 pm, first public showing; "Gertrude Stein: When This You See Remember Me," Dec. 15, 2 pm; Films from Appalshop, Dec. 17, 7:30 pm, short documentaries of life in Appalachia; "Luminous Procress," Dec. 20, 7:30 pm, with the Cockettes; The Great Radio Comedians, Dec. 22, 2 pm, three half-hour films featuring Benny, Burns, Bergen and others; First

Annual Erotic Film Festival, Dec. 27, 7:30 pm, highlights from recent competition sponsored by the National Sex Forum; "The Cameraman," with Buster Keaton, Dec. 29, 2 pm, Van Ness/McAllister 863-8800, \$1.50/\$1 members, srs., under 16, Sun. afternoons \$1/75¢. □

GAY

Cris Williamson and Betty Kaplowitz, benefit for Lesbian Mothers Defense Fund, Dec. 13-14, 8:30 and 11 pm, Wild Side West, 720 Broadway, 391-0460, \$2, tickets also available at the Full Moon, 18th St./Eureka, 864-9274.

Office of the Emperor Christmas dance party, Dec. 14, 9 pm, hosted by Bob Cramer, SIR Center,

83 6th St., 781-1570; admission: a toy, an ornament and \$1. **Queer Blue Light** videotapes, Dec. 15, 4-7 pm, "Fury, Flesh and Love," "Three Gay Poets" and "Flowers of Evil," presented by Eureka Valley Artists Coalition, Castro Camera, 575 Castro, 861-6679.

Dance and raffle, Dec. 16, 8 pm, to benefit Acceptance House, halfway house for gay alcoholics, SIR Center, 83 6th St., 781-1570, \$1 (includes raffle ticket).

Daughters of Bilitis raps twice weekly, Poe Asher on the Feminist Party, Dec. 16; drinking problems, Dec. 19; bisexuality, Dec. 26; coming out, for women new to the gay community, Dec. 30, all 7 pm, 1005 Market #402, 861-8689, \$1/50¢ members.

Procto the Magnificent, Dec. 18, 7:30 pm, a doctor gives a lecture and slide show on rectal anatomy, Fellowship Church, Larkin/Broadway, 441-8889.

Tree trimming and Christmas party, Dec. 12, 7 pm, Daughters of Bilitis, 1005 Market #402, 861-8689.

An Evening with Del Martin and Phyllis Lyon, Dec. 23, 7 pm, Full Moon Coffeehouse, 4416 18th St./Eureka, 864-9274, \$1/50¢.

Gay People in History, Jan. 8, 7:30 pm, gay historians fill in the

information about homosexuality that is usually omitted, Fellowship Church, Larkin/Broadway, 441-8889.

Pre-election meeting of Society for Individual Rights, nominations for officers and board members, Jan. 8, 8 pm, SIR Center, 83 6th St., 781-1570. □

THEATER

Act: "Jumpers," kinky marriage of a pop singer and a philosopher, Dec. 12, 16-17, 21, 27, 30, Jan. 3-4 and 10, at 8:30 pm, and Dec. 14, 2:30 pm; "Horatio," poetic collage of the life of Horatio Alger Jr., Dec. 13, 20, 22, 26, Jan. 7 and 11 at 8:30 pm, and Dec. 29 and Jan. 4, 2:30 pm; Shakespeare's "King Richard III,"

Dec. 14, 28, Jan. 2 and 8 at 8:30 pm, and Dec. 21 and 26, 2:30 pm; "Cyrano de Bergerac," Dec. 18 and 31, 8:30 pm, and Dec. 28 and 30, 2:30 pm, Shakespeare's "Taming of the Shrew," Jan. 9 and 13, 8:30 pm, and Jan. 11, 2:30 pm, Geary Theatre, 450 Geary, 673-6480, \$4-\$8.50/\$3.50 student rush or senior matinee (available after noon the day of the matinee).

"A Children's Hour... or So," presented by Pyramus and Thisby Company, Dec. 14 and 21, 11 am, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580, \$1.50/\$1 children.

"Beach Blanket Babylon," Glin-



A calculating clown, played by John Weldon, in "The Enchanted Circus Mime," an adaptation of "The Little Prince," at the Jewish Community Center, 655 Brotherhood Way, Dec. 27-31.

da the Good joins M&M Plain and Peanut for a rousing good time, through Dec. 28, Wed., Thurs., Sun., 9:30 pm; Fri., Sat., 9:30 pm and midnight, Olympus, 901 Columbus, 346-7071, \$3.

"The Christmas Story," presented by the Beggar's Theater with puppets from hand-size to larger than life, Dec. 20-21, 8:15 pm, Dec. 22, 2 pm, Intersection, 756 Union, 397-6061, \$1.50.

"Documents from Hell," a trio of plays by Colombian playwright Enrique Buenaventura, Julian Theatre, Dec. 13-14, 8 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580, \$2, benefit for Potrero Hill Community Arts Center, with live music Dec. 15, 8 pm, Potrero Hill Neighborhood House,

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"Happy End," a romance by Bertolt
Brecht and Kurt Weill, California
Actors Theatre, Jan. 1-25, except
Mon., 8 pm, matinees Wed. and
Sat., 2 pm, Old Town Theatre, 50
University Ave., Los Gatos, (408)
354-3939, \$2.50-\$6.50.

"Holiday for Humpbugs," by im-
provisational comedy experts, The
Wing, Fri.-Sat. through Dec. 28,
8:30 and 11 pm, Savoy Tivoli,
1438 Grant/Union, 673-6510, \$3/
\$2 students.

"King Midas and the Golden Touch,"
holiday puppet show at Children's
Fairyland in Oakland, presented
by Lewis Mahlmann every week-
end and school holiday, 11 am, 2
and 4 pm, Lakeside Park, Grand
Ave./Lake Merritt, 452-2259,
with park admission, 50¢.

"A Midsummer Night's Dream,"
Berkeley Repertory Theatre holi-
day offering, Tues.-Sat. 8 pm, and
Sun. 7 pm, through Jan. 12, 2980
College Ave., Berk., 845-4700,
\$3.50-\$5.

"Romeo and Juliet," Pub Theatre
Company, Fri.-Sun., 8 pm, through
Dec. 22, Opera Variety Theatre,
3944 Balboa, 752-4360, or 566-
8805 one hour before performances,
\$3.50-\$4.50/\$2.50 srs., students.

"Stalag 17," WW II comedy pre-
sented by SF Poverty Theatre, Fri.-
Sat., 8:30 pm through Dec. 28,
2940 Van Ness/Mission, 626-0343
or 861-9015, \$3.

Winter Shakespeare festival: New
Shakespeare Company's repertoire
of three plays, "A Midsummer
Night's Dream," Jan. 2 and 11;
"Merchant of Venice," Jan. 3 and
10; "As You Like It," Jan. 4 and
9, 8:30, Veterans' Aud., Van Ness/
McAllister, 771-5295, \$3.50/\$2.50
srs., students, children. □



Lenny Bruce lives as Dustin Hoffman re-creates the tragi-
comedian in a film opening Dec. 18 at the Regency I.

Garden of Earthly Delights: Sun-
shine, Dec. 12; Snowstorm, Dec.
13-14 and 22-23; Blue Dog Band,
Dec. 15-17; Mozin' Greezin, Dec.
18-19; SpooDeeOdee, Dec. 20-21;
Cosmic Popcorn, Dec. 24; Family
Party with several bands, Dec. 25;
Alexes, Dec. 26-28; Moon Calf,
Dec. 29-30; Randaze, Dec. 31,
18th St./Mississippi, 863-9320.

Great American Music Hall:
U. Utah Phillips and Rosalie Sorrels,
Dec. 12; Sonny Terry and Brownie
McGhee, Dec. 13; Hampton Hawes
Trio, Dec. 14; Mongo Santamaria,
Dec. 15; Merl Saunders and Jerry
Garcia, Dec. 16; Tim Weisberg,
Dec. 20-21; Butch Whacks and the
Glass Packs, Dec. 31, 859 O'Farrell
885-0750.

Keystone Korner: Freddie Hub-
bard Sextet, through Dec. 22,
750 Vallejo, 781-0697.

Mooney's Irish Pub: Good Morn-
ing, Wed.; Skunk Cabbage, Thurs.;
Steamin' Freeman, Fri.-Sat., 1525
Grant, 982-4330.

Old Waldorf: Bill Alberts, Mon.;
Bourbon Street Irregulars, Tues.,
Wed. and Fri.; Barry Rich Trio,
Thurs. and Sat.; California Street
Riffs, Sun., 2801 California/Div-
isadero, 921-3050.

Orphanage: Heritage, Dec. 12-14;
Les Dudek Band, Dec. 15-16; Ci-
sum, Dec. 19-21 and 31, 870 Mont-
gomery, 986-8008.

Woodstock: Jocko, Dec. 12-14;
City Lights, Dec. 15-16, 22-23;
Carousel, Dec. 17-21, 24-28; Uni-
verse, Dec. 31-Jan. 4, 951 Clement,
752-7132.

Yellow Brick Road: Aura, Dec. 12-
14, 17-21, 24-28 and 31-Jan. 4;
Cisum, Dec. 15 and 22; Elvis Duck,
Dec. 16, 2215 Powell, 982-6700.

Dec. 17 and 19: Christmas party,
Dec. 18, music, mirth and mouth-
watering treats (bring a cheapo
gift to exchange); Rosalie Sorrels,
Dec. 20-21; Arkansas Sheiks, Dec.
27-28; Phantoms of the Opry,
Jan. 3; High Country, Jan. 4, 1827
San Pablo, Berk., 548-1761.

New Orleans House: Blue Dog
Band, Dec. 12; Salsa de Berkeley,
Dec. 13-14, 21 and 31; Moment's
Notice, Dec. 19; Backroad, Dec. 20
and 27, 1505 San Pablo, Berk.,
525-2221.

Ordinary: Jack O'Hara, Wed; Char-
lie Hickox, Thurs.; Dick Oxtot and
his Golden Age Jazz Band with
Terry Garthwaite, Sat., 3974 Ma-
nila, Oakl., 655-3640.

NORTH-SOUTH

Inn of the Beginning: Nielson-
Pearson Band, Dec. 12; Crossfire
and Caledonia Express, Dec. 13-
14; Rosalie Sorrels and U. Utah
Phillips, Dec. 15; Clouds, Dec. 16;
Raw Soul, Dec. 17; Stoneground
and Eli, Dec. 18-19; Charlie Mus-
selwhite and J.C. Burris, Dec. 20-
21; Indian Center Benefit, Dec. 22;
Carol Eberle, Dec. 29; Peter Walker
Sextet, Dec. 30; New Year's Eve
party with the Rowan Brothers
and the Ted Ashford Band, mid-
night buffet, Dec. 31, \$5, Cotati,
795-9955.

Lion's Share: Steamin' Freeman,
and Little Roger and the Goose-
bumps, Dec. 12; Butch Whacks
and the Glass Packs, Dec. 13;
Sound Hole and others, Dec. 14;
movie, plus Entwistle, Dec. 15;
Waylon Jennings (tentative),
Dec. 16; Timberline's 2nd Anni-
versary Party with Alair and Mit-
chell and Lightyear, Dec. 18; Kid
Kahoutek and the Shooting Stars
and Up in the Air, Dec. 19; movie
and the Rowan Brothers, Dec. 22;

Little Roger and the Goosebumps
and The Ducks, Dec. 27; Bitter
sweet and Pat Craig's Everybody
in the World, Dec. 28; movie and
Nimbus, Dec. 29; New Year's cele-
bration, Dec. 30-31, 60 Redhill
Ave., San Anselmo, 454-9856.

MacArthur's: Bittersweet, Dec. 12-
14; Jeff Ray Band, Dec. 19-21;
Christmas party with Snooky Flow-
ers and the Headhunters (free hot
mulled wine), Dec. 23; Smith,
Martin and Shaw, Dec. 26-28; New
Year's Eve party with music by
Eli, Dec. 31, 218 Sir Francis Drake,
San Anselmo, 453-8600.

Odyssey Room: Ra, Tues.-Sat.; The
Garcia Brothers, Sun.; David La
Flamme and The Garcia Brothers,
Dec. 16; Earthquake, Dec. 23;
Butch Whacks and the Glass Packs,
Dec. 30; New Year's Eve party
with Ra (buffet dinner), Dec. 31;
799 East El Camino, Sunnyvale,
245-4448.

Sleeping Lady Cafe: Pat Craig,
Dec. 12; David Rea, Cathy &
friends, Dec. 13; Vince Guaraldi,
Dec. 16; Eileen Cullen, Dec. 17;
Snake eyes & Les Marlin, Dec. 19;
Dave Alexander Trio, Dec. 20;
Caledonia Soul Express, Dec. 22;
Film shorts, Dec. 23; Happy Val-
ley String Band, Dec. 25; James
and the Mercedes, Dec. 26;
R. Crumb & Band, Dec. 27; Lil'
Roger and Goosebumps, Dec. 28;
Allair & Mitchell, Dec. 29; Party
with Special Guest Stars on New
Year's Eve, 99¢, 58 Bolinas Rd.,
Fairfax, 456-2044.

The Woods: Shadowfax, Dec. 15;
Mitch Woods and the Red Hot
Mama, Dec. 17; Yazoo, Dec. 18;
Christmas show with
Mitch Woods and the Red Hot
Mama, Dec. 25; Sound Hole, Dec.
29-30; New Year's Eve party
with buffet and floor show (\$3),
Dec. 31; New Year party, Shadow-
fax, Jan. 1, 1625 Sir Francis Drake,
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Dec. 12-15; Kenny Rankin, Peter
Spelman and Clarice Jones, Dec.
26-31, 960 Bush, 441-4333.

Family Pharmacy: Paul Douville,
Mon.; Jock Alexander and Thomas
Corlott, Tues.; David Hiden and
Christopher Paul, Wed.; Annie Fox
and John and Susan, Thurs.; Roger
and Robin Olsen, Fri.; Pete Rose
and the Rosebuds and Frank Zigel,
Sat., music begins 6 pm, 4344 Cal-
ifornia/6th Ave., 668-7755.

Full Moon, coffeehouse for women:
Selby, Dec. 12, 8:30 pm; Jenny,
Dec. 14, 9 pm; lox and bagel lunch
Dec. 15, 11 am; Christine Kowalski,
Dec. 18, 9 pm; Vicki Randle,
Dec. 20, 8 and 10 pm; Berkeley
Women's Music Collective, Dec. 21,
8 and 10 pm; Ruth Schoenbach
and Judy Statsinger, Dec. 26, 8:30
pm; Clinch Mountain Back Steppers,
Dec. 28, 8 and 10 pm. 4416 18th
St./Eureka, 864-9274.

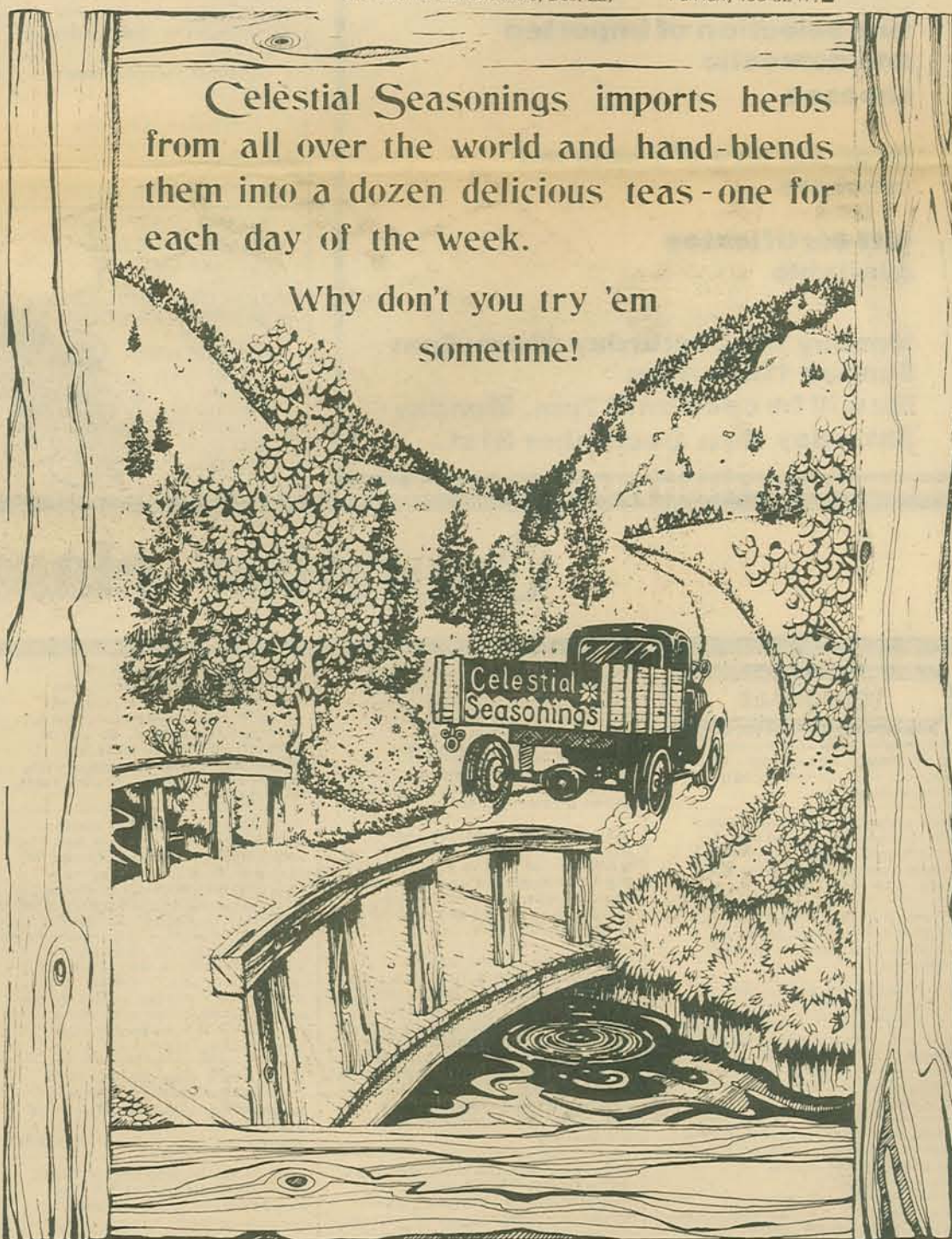
EAST BAY

Bishop's Coffeehouse: Lynn Mes-
singer and Paul Nash, Dec. 14;
Wheels, Dec. 21; The Group, Dec.
28; women only every Fri.; Ber-
keley Women's Music Collective,
Dec. 13; Arlene and Carol, Dec. 20;
Clinch Mountain Back Steppers,
Dec. 27, 1437 Harrison, Oakl.,
444-9805.

Freight and Salvage: Terry Garth-
waite and friends, Dec. 12; Law-
rence Hammond and the Whiplash
Band, Dec. 13-14; U. Utah Phillips,

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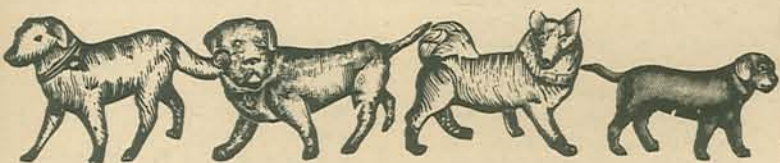
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 so that it will allow
 you to walk in a
 natural rolling
 motion. Gently and
 easily, even on the
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And the Earth
 shoe is patented.
 That means it can't
 be copied without
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 if it's changed it just
 isn't the Earth shoe.

So to be sure
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 From \$25.50 to
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Guardian classifieds

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Permanant seller at Alameda Flea
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My friend Don wants to meet a
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 He is 5'4", socially inept but kind,
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 Please call him. 863-0466.

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 Karen Lustgarten 285-1138.

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 tionship with a sincere, warm, attrac-
 tive, down-to-earth woman. I'm male,
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 what unsophisticated. Doug 834-1785

Taurus, my telephone number is
 783-1428. Call between 7:30 - 8
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Intelligent, sensitive man, prefer over
 35, as friend, lover, housemate for
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 employed. Large congenial household
 Berkeley Hills. One year contract
 terms mutually agreeable, including
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I'm a permanent seller at the Alameda
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 to nature, with interests in the
 Inverness area or jazz, ragtime or
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Affectionate male, 36, yearns for
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 male, 23, seeks woman with whom to
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 tive relationship. John 431-1021.

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 Give your friends a \$100 worth
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 ement section. Send bargain basement
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 No strings attached. 661-5008.

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Information is desired on the where-
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 in the Berkeley area. If you know this
 boy, or have current information,
 please write to Wm. D. Cooper, PO
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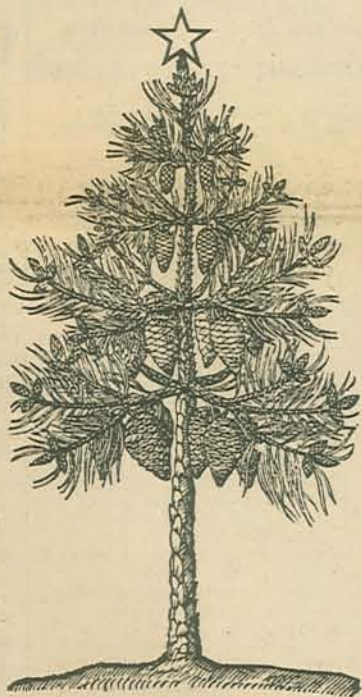
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AMNESTY INTERNATIONAL needs volunteers who can work a few hours a week, on a regular basis, in our regional office in San Francisco. We are a human rights movement that works worldwide for the freedom of prisoners of conscience, and against torture and the death sentence. Please call 563-FREE.

RICK GROSSE
PHOTOGRAPHER

• FREE LANCE
• PORTRAITS
• ASSIGNMENTS



Other samples of my work appear regularly in the Guardian.

668-1750

Jacks and Jills of All Trades is now six months old. Our thanks to the thousands who have used our service, thereby helping us to "Share the Wealth." A Healthy and Happy Holiday to everyone—the folks at Jacks and Jills.

Needed Xmas donations. Mail requests and bequests to Christian Brotherhood Church, 951 Hudson, SF 94124.

ADMISSION FREE: Jan. 12 at the Oakland Auditorium, Number 10 10th St. 5 pm. Dr. V. P. Wierwille, founder of the Way Biblical Research Center, "I am come that they might have life, and that they might have it more abundantly". John 10:10b.

Large REWARD for 3 reel feature film lost 11/7/74. No questions. 841-4881.

GREGORIAN CHANT
Ancient service of Compline. Sundays, 9 pm Bancroft and Ellsworth, Berk. Information: 525-8012.

DAYTIME VOLUNTEERS NEEDED AT THE EXPLORATORIUM, San Francisco's museum of perception in art and science, to work with children and at Information Desk. For information call 563-7337.

JACKIE, San Francisco's foster home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

WOMEN

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Your Lesbian Monthly. \$5/year. Daughters of Bilitis, 1005 Market, No. 402, SF 94103.

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PHOTO BY RICK GROSSE

Guardian gift packers, each and every one—front row (left to right): Anna Banana, Joe Belden, Jean Dibble, Cecily Murphy, Nancy Dunn, William Ristow, Eloise Wolff, Barbara Shaw, Irene Oppenheim, Steve Campbell. Middle row: Craig Scott, K. A. Maszka, David Burnor, Maggie Garratt, Cheri Duncan, Sue Rice, Rebecca Cohen. Edge of cliff: Merrill Shindler, Louis Dunn, Michael Miller, Don Cohen, Bruce B. Brugmann. Foreground: Horace.

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